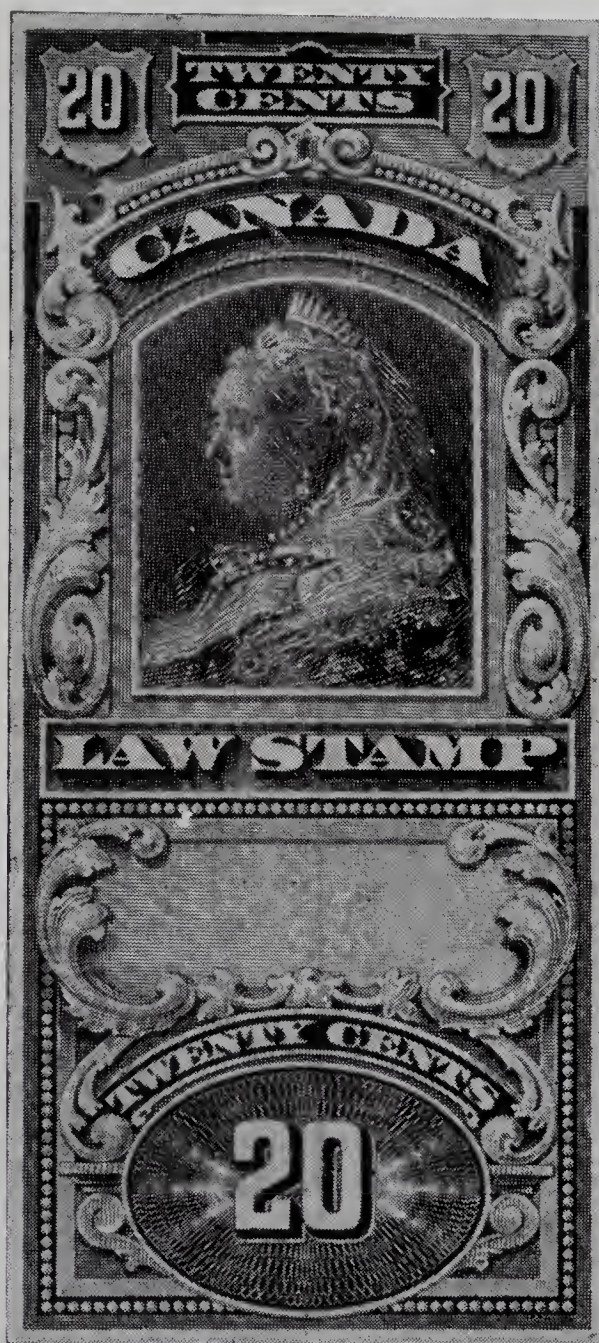


April 1949

Vol. 6 No. 2

Whole No. 22

The
Essay Proof Journal



Canada Supreme Court Revenue Proof.

Official Journal of the Essay Proof Society

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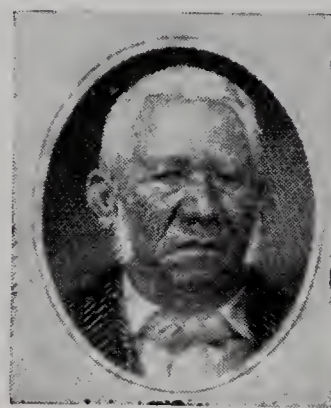
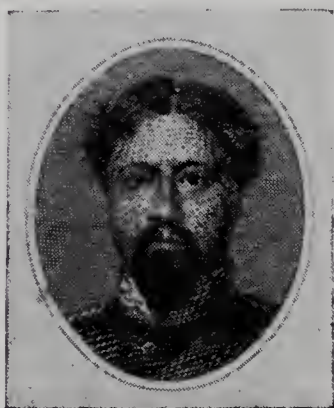


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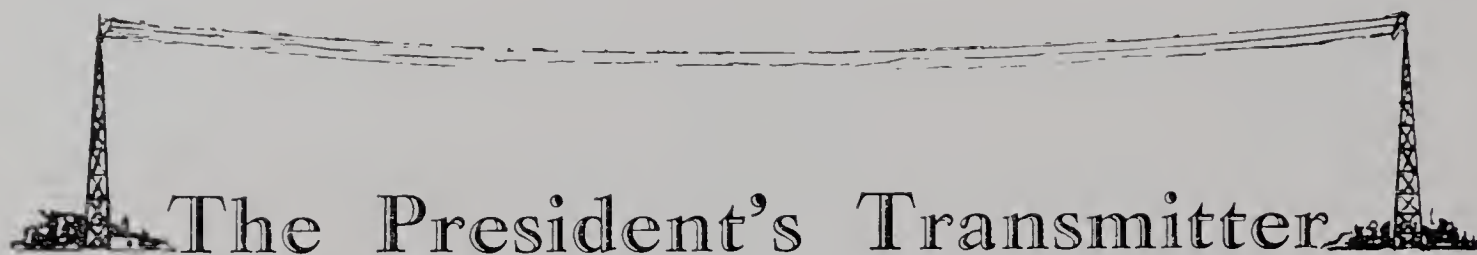
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The President's Transmitter

Even though I try to evade filling up this page, a postcard reminder from Brazer starts the wheels rolling.

I was quite surprised to note in the International Shows in Belgium, and in London, that no provision is made for an exhibit of essays and proofs except in the home countries. Some time ago, while in Toronto the officials of the International Show, which is to be held in 1951, assured me that they would have a class for all the proofs of the world. Many of them are proof collectors and members of our Society and I believe that they deserve our support, both financially and stampically. Let's give them a little boost by becoming members of their Stamp Exhibition Association.

In the meantime, as a diversion I went to New York to preside at a meeting of the Essay Proof Board of Directors and a very fine and constructive meeting was held. In fact, these men are so efficient that they don't need a president. Following this, the writer was to exhibit some South and Central American proofs at the New York Chapter. After a partially liquid dinner as the guest of Johnny Britt, the spectators appeared to be interested and even asked questions about the various pieces shown. Of course, I know that this was courtesy only. Perhaps some of the enthusiasm was due to the liquid portion of the dinner.

Our members throughout the country would do well to make a trip to New York and visit some of these local collectors and meetings. Most of us never have the opportunity of seeing the rare pieces that are in the New York collections. Many times I have made the statement that when I started to collect essays and proofs they could be purchased along with cut squares, revenues, etc., for a dime. After comparing the bigger collections in New York with my collection, I have reached the conclusion that mine isn't worth more than the original dime.

While in New York I had the pleasure of attending an auction and this again would be a liberal education for some of our members. The auctioneer has eyes for anything. One time I reached up to scratch my ear and bought the lot before I could get my hand down. One of the Cleveland boys was sitting in the back of the room. He had a piece of dirt in his eye and he blinked three times and bought three lots. The only way it's safe to attend a sale is to stay in the outer room and have someone do your bidding for you. Anyway, it was a lot of fun and a real rest. After I get rested up physically and financially, I'm going again.

Clarence Hennan, M.D.

The Essay Proof Society

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Washington and Lee University Commemorative Pays Tribute to Two Generals

By Edith M. Fisher, E. P. S.



Rejected Essay



Accepted Essay

On April 12, 1949, the 200th Anniversary of Washington and Lee University at Lexington, Virginia, was marked by a 3c blue commemorative stamp. The rejected essay and the accepted essay of the stamp are here shown. No other American university has been so honored, but the fact that two great American generals, George Washington of the Revolutionary War and Robert E. Lee of the Civil War, are both conspicuously connected with the institution caused the postal authorities to issue this stamp. It simultaneously pays tribute to the University and honor to Washington and Lee as educators.

Originally founded in 1749 as Augusta Academy, its name was changed in 1775 to Liberty Hall Academy. When the Revolutionary War was over, the state of Virginia presented General George Washington with \$50,000 in Canal Bonds in appreciation of the services he had rendered his state and his country. He immediately turned the gift over to Liberty Hall Academy in Lexington, Virginia. On April 12, 1798, the trustees of the Academy wrote to thank Washington for his gift and advised him that they had renamed the institution Washington Academy in appreciation of the bequest. This letter was written on the same date, April 12, which marks the issuance of the stamp. In his reply Washington said, "To promote literature in this rising empire and to encourage the arts, have ever been amongst the warmest wishes of my heart and if the donation which the generosity of The Legislature of the Commonwealth of Virginia has enabled me to bestow on Liberty Hall, now by your politeness called Washington Academy, is likely to prove a means to accomplish that end it will contribute to the gratification of my desires. Sentiments like those which have flowed from your pen excite my gratitude, whilst I offer my best vows for the prosperity of the Academy and for the honor and happiness of those under whose auspices it is conducted."

Washington Academy, changed to Washington College in 1813, flourished largely through Washington's gifts until the War between the States. When this unfortunate conflict ended on April 9, 1865, the Confederate General, Robert E. Lee, was left penniless and homeless. After considerable urging, Lee accepted the presidency of Washington College at a meagre salary. General Lee stated that his one aim was to devote the remaining years of his life to the rehabilitation of the South and the education of American youth of both North and South. Under his able direction Washington College expanded, and shortly after Lee's death the name was again changed to the present title, Washington and Lee University.

No Essays or Proofs From Courvosier, S. A.

Essays and Proofs of stamps produced by Courvoisier, S. A. in Switzerland by the "helio" process of rotogravure just do not escape to become prizes in philatelic collections, according to Ernest A. Kehr who inspected the plant and wrote a most enlightening article "La Chaux-de-Fonds" for *Actividades Filatelicas*, Habana, Cuba, for September, 1948. Our readers should be interested in the following quotations.

"Once a drawing or sketch has been accepted by the postal administration for which the stamp is made, skilled artists break it down into each of the three patterns representing the three colors in which the finished stamp will be printed. Each of these is then photographed and delicately retouched before the basic 'die' photographs are made. The 'die' photographs are then copied on sensitized 'diapositives' as many times as are required to make up the printing surface layout by a completely precise and automatic camera especially devised and built by the firm itself.

Checked for Perfect Register

"The diapositives, after they have been microscopically checked for absolutely perfect register, are transferred and acid etched on copper cylinders for the printing press. As the helio machine is capable of printing in three colors, only one run is required to produce a stamp—a factor which guarantees unfailingly true register of the various colors. And like the machines at the Druck and Wertzeichen plant, in Bern, the coupling of the perforation and trimming devices to the printing press assures an almost mathematical centering of regular stamp sheets.

Oddities Are Unknown

"Even though Courvoisier prints stamps for such other foreign lands as Luxemburg, Portugal, Poland, Abyssinia, Liechtenstein, India and Turkey, the Swiss Postal Administration supervises the production and handles the shipment of the finished stamps from La Chaux-de-Fonds to the country for which they are intended. Philatelic oddities or varieties such as essays, proofs, imperforate or partially perforated specimens of Courvoisier stamps are unknown, simply because there is no way in which they can leak into the market except by theft.

"A high postal official, who accompanied this writer on the tour made possible by Guido Essig, director of Courvoisier, S. A., admitted that a number of years ago an artist who had been commissioned to design a stamp retained a proof of his essay in violation of his contract and that there is a possibility it may yet find its way into a stamp collection. The artist has been blackballed and will never again be engaged; a description of the proof has been circularized and, if it ever should appear in public, it will be confiscated by law.

"To preclude the possibility of reprinting obsolete stamp issues, every cylinder is immediately scraped and replated as soon as the required number of stamps have been printed from it. The official proofs, color trials, and such other impressions as are required for production or authorization purposes and which must be retained for possible future reference are kept only in official archives; no individual, however important in government employment, is ever given specimens which he may later retain as personal property after he leaves his position, and which he may dispose of for personal profit."

The Pence Postal Issues of Prince Edward Island

Mervin V. Quarles concludes his articles with this heading in *B. N. A. Topics* for January, 1949. The summary includes a list of Proofs and Essays known to the author.

Stamp Design

By John Easton

A paper read before the Royal Philatelic Society, London, on March 6, 1947, and printed in the *London Philatelist*, September and October 1947.

(Reprinted by permission from the Author and the *London Philatelist*.⁽¹⁾)

Stamp Design is an art as well as a craft, and if we attempt to trace its evolution we shall find, as in all arts and crafts, a continuous and traceable pattern of progress. What we shall not find is the occasional meteoric appearance of some genius who, obedient to no laws, leaves behind him the hope of a wider development and a higher ideal than had been visualised before his arrival. We shall on the other hand find intrusions by turbulent, if not violent, people who aim for a quick achievement of the startling at the expense of craftsmanship. That should not surprise us, for we are living in an age of artistic violence today.

The ultimate verdict as to what is good or bad rests with public opinion, which makes its decision after passion has been spent; that same opinion that decided that Beethoven's critics were wrong when they disparaged his later symphonies.

So far public opinion has had very little to say about Stamp Design, viewed as an art or craft, largely because it does not possess the privilege of consigning to the limbo of forgotten things either the mediocre or the insignificant. *All* postage stamps have survived, there is the great difference. However mediocre in design, however insignificant in stature, they can provide a wide field of interest for the philatelist; the interest may even lie in their defective qualities. In preserving everything, therefore, we have attached to design and craftsmanship a secondary importance amounting almost to complete neglect. Some may even maintain that the subject of the design is of no moment whatever.

Philatelic Interest

This philatelic interest, however, is now in danger of being swamped by an ever-increasing trade in stamps, which is in progress of scattering the material for research over the face of the earth, so widespread that it can never be reassembled. Furthermore, this same trade of Stamp Collecting, if I may use such a term, whose customers in the United States alone, according to a recent estimate, include nearly 10 per cent of the population, has its own problem. It is in fact an industry, and must find constant sources of supply from which to meet the huge demands made upon it. It cannot directly control the manufacture of stamps, as fountain-pens can be manufactured to fill the shops. It is ostensibly engaged in selling what the post offices of the world issue on their own initiative. It is in fact a vast second-hand business, with more customers clamouring for antiques than the supply will satisfy. We know how that demand is satisfied in the antique shops.

The governments who manufacture the stamps have stumbled into the position of being industrialists, whether they want to or not. Is it surprising that the number of those prepared to exploit this industry is steadily increasing? They want stamps: they shall have stamps!

In this country [Great Britain] we have a better record than most, and have hitherto applied the brake to our stamp-producing colonies, but new interests, such as the tourist industry, are now giving tongue. We may soon be compelled to accept the theory that a foreigner who sees a representation of Anne Hathaway's Cottage, or the Menai Bridge, or the Pass of Killicrankie on our postage stamps may be confirmed in his resolution to come to Britain. What a variety of temptations he must have if he is a general collector of mint modern issues!

(1) John Easton, artist and practical painter, is the author of the "wonderfully interesting" book "British Postage Stamp Designs." His criticism of the Jamaica 1860 issue designs were quoted in B. W. H. Poole's "Jamaica's First Stamps" in *Western Stamp Collector*, March 23, 1848, and are well worth reading. Editor.

Importance of Good Design

With such powerful forces at work it is clear that the design of our stamps has now ceased to be a matter of secondary importance, and that if we are to give it the thought it demands we must first rescue it from the neglect of the past, otherwise we cannot lay down the principles on which its development may proceed. Our first duty, therefore, is to establish a tradition for good design, to single out those achievements of the past which general opinion has so far ignored. If we must have birds, or ships, or landscapes on our stamps then let us be sure that such ardent longings are fulfilled in a decent and orderly way. Let us ensure that they conform with the traditions of stamp design as recognised by the general philatelic opinion which we have created. Let us see if we cannot attract from time to time the genius that will raise the pattern to a higher standard of quality. Let us see if we cannot establish digestive organs that can absorb or eschew what may otherwise prove so indigestible that the patient has little hope of survival. The tradition must be first established, and philatelists are the only people with the required knowledge who are likely to take the trouble to establish it.

Hitherto the moment for philatelic interest and study has not begun until after a stamp has been born, when the dates of printings, often determined by questions of paper, perforation, or shades become of paramount importance. We have been able to collect the material for the reconstruction of plates through imperfections of manufacture: for the detection and retouches and re-entries. In other words we have been interested in a stamp's welfare after birth, but we have declined to accept any responsibility for its begetting.

Like any other art or craft Stamp Design has been subject to evolution. If we can work out the processes of that evolution we can indicate how the principles of Stamp Design can be applied in the future.

The Golden Age of Line Engraved Stamps

It is possible, at the risk of too great a simplification perhaps, to classify the designs produced in this country for Great Britain and her colonies, although the Dominions have struck out a line for themselves. The pattern of the designs issued by foreign countries is far more confusing. In our field of stamp production we are greatly helped by the fact that for the first twenty-two years British stamps were printed by one firm, and by a process which is in itself fundamental. Any variations from that process are an attempt to get similar results by cheaper means.

Engraving on metal ranks as one of the arts: it is not merely imitative. It is recognised as the most satisfying medium for multiplication of an original design, it embraces the processes of dry point etching, mezzotint and aquatint, and counts many men of genius in its ranks, including Rembrandt.

The fineness of line achieved by the engraver remains an object of wonder, and survives into this age of mechanical precision as a triumph to man's accuracy and patience. Furthermore, owing to the inventions of Perkins it was possible, at the time our story opens, to construct a printing plate from which an unlimited number of reproductions from one original could be produced at a trifling cost.

The Rose machine, also, enabled highly intricate and mechanically perfect borders or backgrounds to be engraved on softened steel, and the employment of a highly skilled engraver for the principal part of the design made it possible to produce a design of such a complex character that accurate reproductions, or even passable imitation, by a forger became virtually impossible. Security against forgery amounted to an obsession in those engaged in preparing these early designs, and to that obsession we owe the original principles which Perkins, Bacon established so clearly at the outset.

When we begin to examine the designs of this first period we are at once tempted to look for some genius whom we can pin down as the founder of that particular school. It is a temptation that we must resist. When the late Mr. Percy de Worm's book on Perkins, Bacon is published we shall know more about the history of these designs, but in the meantime we know that they were built up; that they were co-ordinated by a member of the

firm, probably the Mr. Salter who took the New South Wales Design to William Humphrys.⁽¹⁾

In these circumstances a design evolves from various sources. The original idea may have been hatched in Perkins, Bacon's office, but sometimes it came from outside. As an example of this outside influence a study of the 1854 designs of New South Wales is illuminating. That William Humphrys engraved the first Sixpence and One Shilling from sketches made by Levinge in Sydney, and sent home to the Colonial Agent, is authenticated: but he would require a water-colour such as the Corboulds were employed to produce, for guidance on the all-important points of light and shadow. To whom shall we place the responsibility for the design of those beautiful engravings, which aroused such bitterness in Levinge's bosom? Again, Carmichael engraved the first of the laureated issues. Did he work from a drawing or sketch made by somebody else in Sydney? His engraved stamp was the basis of Perkins, Bacon's beautiful One Penny of 1856. But that One Penny owes as much to the background and cut of lettering, engraved by machine and hand in Perkins, Bacon's printing office, as it does to the head attributed to Humphrys. To whom shall we credit the responsibility for the design? To the man who conceived the original doodle? To the man who first translated the doodle to steel? To the man who then visualised how the crude engraving could be converted into a first-class design? To the man who transferred that thought to paper? To the man who completed the die from that water-colour sketch? While we are in the past we had better state simply that it was engraved by Perkins, Bacon and avoid the modern practice of identifying individuals with performance, even if we must pay tribute to this craze henceforward.

If, in this mood, we begin our journey in search of a pattern we shall find the principles of this first period, which ended in 1862, present in the penny Black of 1840:

- (1) The design covers the whole of the area of the stamp, thus calling for the maximum amount of engraving whether by hand or machine.
- (2) There is an intricate background, mathematically precise because it has been engraved on a machine, and defying exact imitation.
- (3) There is a fine engraving by hand of the Queen's head, placed in the optical rather than the mathematical centre. Later on we shall find that when this head is placed in a circle or oval the level of the eyes is found in the optical centre.
- (4) The lettering is engraved specially to fit the space available, and in a uniform style throughout.
- (5) Corner ornaments are introduced to finish off the frames. These were rudimentary in the Penny Black.

Where these principles were strictly followed we shall find little to criticise; they are the basis of the designs for St. Vincent, Queensland, Natal or Grenada in the portrait issues, which are classically correct. But things are made easy for them by the simplicity of the subject, and the fact that they depict a young Queen, idealised perhaps, but wearing her crown on her head. Nor did the lettering provide any problems.

Perkins, Bacon only abandoned these first principles when faced by some specific problem of lettering: what might be called a typographical problem. And we must not forget that while British designers in 1840 knew a lot about engraving they still had a lot to learn about the use of type.

At the risk of much heart-burning, let us examine the design for the Ceylon Sixpence of 1857. The whole balance has been sacrificed to the puny idea of engraving the word "“CEYLON” in a short arc and concealing the word "POSTAGE." The oval has been placed correctly, but the Queen's head has been forced below the optical centre of the oval. In the Twopence the letters of value are printed in sans serif italic capitals, and clash with the roman serif letters CEYLON. Even more distracting is the attempt to conceal the word POSTAGE by making it insignificant; insignificant people are liable to be very noisy. We can find a similar subject for dissection in the first Bahamas design of 1859, a most

(1) Editor's Note: William Humphrys was known in London as the "American Engraver."

interesting example of what happens to balance when the head is placed in the mathematical centre. Both these designs have a great beauty, and we are entitled to catch our breath at the sight of a Ceylon die proof, but we must not let our veneration blind us to the result of departing from first principles.

Those designs of the same period which substitute badges and symbols for the Queen's head follow the same rules. In the upright Newfoundland designs of 1857 we have a remarkable series of experiments both in the right and wrong use of lettering, and in the balance gained by the adoption of the optical instead of the mathematical centre. They are well worth a detailed study.

The first period closed in 1862, and we regard it as our Golden Age. It influenced in its turn the style and trend of design in the North American continent, and spread vicariously throughout the continent of South America. But it demanded the process of steel engraving. When we abandoned that process we surrendered our leadership, and turned to the French school for inspiration. Here again we found a combination of hand and machine engraving, but *en épargne* as the relief process was technically called.

First Period of Typographed Designs 1849-1862

De la Rue had already printed fiscal stamps on letterpress machines from electrotypes made from steel dies, and they secured the new contracts. Not only was their process cheap, but the firm was business-like and enterprising under the direction of the able Warren de la Rue. It seems clear that relations with them were easier for the authorities than negotiations with Perkins, Bacon. Such correspondence as has survived reveal the latter as a firm of great character, very ready to take their own line in defence of the workmanship and technical skill on which they obviously set great store, but possibly stubborn.

For their first postage stamp issue of 1855 De la Rue employed a Frenchman, Joubert, to engrave the head. He had settled in London nine years before the appearance of Barre's first French design. The rest of the design was engraved by machinery.

If in the meantime we exclude the head we shall find a strong family resemblance between the French Ceres of 1849 and the 1855 Fourpence of Great Britain. Joubert, however, endowed the British section of this French School with a firmness of engraving, and a delicacy in his treatment of light and shade, which gives the early De la Rue designs an atmosphere of their own. He always chooses the difficult path, and never shirks the extra labour which fine detail demands. For instance, the background to his heads consists of a series of fine lines engraved with great precision; it would have been much easier to leave it solid. The contours of the face and the turns of the features are all present in the form of finely engraved curves; it would have been easier to cut away the greater part of the surface and leave only a few bold lines to throw up the more significant features, as in Barre's work. And we shall find a similar atmosphere reflected by the engravers of the framework in De la Rue's printing office during this first period.

During this first period, which lasted until 1862, we find that the designs are based on three finely engraved diadems, one for Great Britain, one for India, and one for the colonies. It is possible, however, that Joubert may have set a standard of delicacy so fine that it became troublesome for the printer. After 1862 there is a distinct coarsening, and the gateway to utility is thrown wide open.

Second Period of Typographed Designs 1863-1875

The solid printing surface is now introduced on a greater scale. Ornamentation is obtained by cutting a few lines of white in a solid panel; titles and values are punched out in bold printer's type, which supplants the engraver's finer lettering; the machines will run faster because there are fewer areas of fine engraving to fill up with ink. And Joubert's original dies are made to toe the line. Chin, lips and neck are strengthened by solid lines and patches; ears are filled up; lines and loops in the chignon disappear, or are run together; a new skeleton surface of solids is created over the area of the head, to form a runway for

the printing roller on its course. Any engraver can run a thin streak of metal into the impression on which he is working, and re-engrave it so as to leave a solid line of definition to a chin, or throat, or neck, thus eliminating the effect of the fine engraving for which Joubert was renowned. Even a casual study of the various dies manufactured by De la Rue after this date reveal the power that was vested in the stock engraver for altering for the worse the original work of the master, and we can detect his hand throughout.

This general strengthening led to pure utility stamp printing, as finally revealed in the keyplate issues for the colonies, and the deadly designs of the Great Britain issue of 1883 and 1884. Our one consolation during this long period is the unparalleled excellence of De la Rue's work. Their printing is so good that the philatelist is hard put to it to find a field of research based on the actual execution of the stamps. The pattern of development is indeed dull, and the gentlemen in Whitehall may sleep in peace. They could trust De la Rue to do nothing rash, and De la Rue could trust them to do nothing violent. Can we wonder when in 1862 we find those same gentlemen persuading the peoples of New South Wales that the new typographed One Penny and Twopence stamps were a great improvement in design and production on the Perkins, Bacon designs of 1856? In 1870 they told the Tasmanians that De la Rue's peculiar design for the One Penny, which replaced the Chalon head of that value, was only a "slight deviation" from the Nova Scotia One Cent of 1860 which they had been asked to copy.

Is it surprising that design became completely subordinate to printing during this long period, and can we blame De la Rue for letting the sleeping dogs lie? One can only admire their determination, and their ability to supply a service which avoided complaints. They gained the monopoly they deserved, and what a monopoly it was. Not only did they print every new Colonial issue from 1862 onwards; they also printed from Perkins, Bacon's plates, and concealed the fact that they could not make new plates themselves. When new values were required they persuaded the authorities, in the name of economy, to let them print the old plates in a new colour, and surcharge them from type with the new value. Apparently they did not make a new plate for this process until 1897, by which time the use of the transfer roller was at their disposal. No wonder they made a habit, in the keyplate days, of providing the keyplates for nothing and charging the colony the cost of the duty plates only.

In spite of this movement towards utility we find that the majority of De la Rue's designs followed faithfully the original principles of the Penny Black, particularly in the question of balance; the Sierra Leone issue of 1872 and the Gold Coast issue of 1875, with which this period closes, are both splendid examples of the realisation of pure utility. The first keyplate design also is an ingenious solution of a purely practical problem, which held good provided that the stamps were used for postal purposes only. There is still a pattern to be followed.

(To be continued.)

China 1878 Issue Essays and Proofs

Sir Percival David, (E. P. S.), wrote the leading article, "Sketches, Essays and Proofs of China's First Issue," published in the *London Philatelist* for March 1949. These essays are described in detail and illustrated with fourteen stamp size half tones, including several multiples, on fine coated paper. The author tells us where the known essays and proofs were in collections, and his documentation is exemplary. The collection of the late Major James Starr of Philadelphia, which is being continued by Mrs. Starr, is said to contain a block of 35 of the "elephant projects" that formerly reposed in the John N. Luff collection.

The Symbolism of the Designs is interestingly discussed in a very scholarly manner, giving much information to the reader whether or not he collects philatelic items of China. Symbolism pervades all the arts of China, even to the use of colors, as Sir David clearly explains. Those interested will find this journal in the E. P. S. Library.

WILLIAM HUMPHRYS, engraver. Born at Dublin, 1794; died at Genoa, 1865. A well known engraver in the United States. Later employed by Perkins, Bacon and Co., to make a reproduction of the Heath die for the production of further British line-engraved stamps. He also engraved, from water colours provided by other artists, the first issues of New Zealand, St. Helena, South Australia, Ceylon and the Cape of Good Hope.

DESIRE ALBERT BARRE, engraver. Born May 6, 1818; died December 29, 1878. Succeeded his father as chief engraver of the Paris Mint, in which capacity he engraved the dies for the French issues between 1863 and 1870. The first Persian stamps and the first issue of Greece were also engraved by him.

JEAN JACQUES BARRE, engraver. Father of M. D. A. Barre. Born at Paris, August 3, 1793. Studied under a noted engraver of coins, but became famous for his bank-note engravings for the banks of Rouen, Lyons and Toulouse and for the French currency notes. He was appointed chief engraver to the Paris Mint on December 22, 1842 and was responsible for the French postage stamps during the years 1849-1860 and for the eagle type stamps of the French Colonies.

JOSEPH BLANC, painter. Born in Paris 1846; died, September, 1904. Well known as the artist responsible for the frescoes in the Pantheon on which he worked for ten years. Philatelically he is known as the designer of the Blanc type French stamps introduced in 1900 and for his key plate design used throughout the French Consular Offices at the same time.

HERBERT BOURNE, engraver. Born 1825 and worked up to the day of his death at the age of eighty-two on November 13, 1907. Since his death, many designs whose engraver was unknown have been identified as his work and connect him with many of the famous stamp printing firms, notably Perkins, Bacon and Co., Skipper and East, Waterlow and Sons, Waterlow Bros. and Layton, and Bradbury, Wilkinson and Co., Ltd. Bourne's specialty was portrait vignettes, and very few entire designs were engraved by him. Stamps from Queensland, Spain, Ecuador, Uruguay, Liberia, Costa Rica, Chile and Nyassa bear portraits engraved by him.

HENRY CORBOULD, artist. Born in London, 1878; died at Robertsbridge, 1844. He was commissioned (at £12) to make a drawing for the first adhesive stamp, the Penny Black, from the Queen's Head Medal which William Wyon produced on the occasion of Queen Victoria's first entry into the City of London after her accession in 1837. Corbould's drawing became the general portrait that was used on British and Colonial stamps throughout Queen Victoria's reign. Henry Corbould's son, Edward Henry, also designed many stamps, notably New South Wales, New Zealand, Natal, Ceylon and St. Helena first issues.

Reviews of Publications

A belated discovery of the *Pacific Stamp Review*, Auckland, New Zealand, for April, 1947, reveals a kind appreciation of our JOURNAL from which we quote: "These Journals surely represent philatelic publication at its highest level and the articles illustrated with five plates offer invaluable information for all serious collectors." "This Society gives a worthwhile service to the cause of philately and its Journals record a wealth of historical information." We thank *Pacific Stamp Review*, as we know our members will appreciate this compliment by the house organ of Pim & Co. Ltd., 129 Queen St., Auckland, New Zealand.

Scott's 1949 U. S. Catalogue Review of Proof Section

By the Editor

There have been more price changes, both up and down, in the Proof Section of Scott's 1949 U. S. Catalogue than heretofore for many years past. Some additional trial color proofs have been listed, but there are many more that are still omitted and should be added, especially those on stamp paper. When Scott's Catalogue was the price list of the Scott Stamp and Coin Co., many "not regularly issued" proofs (and essays) were added in the stamp listings, such as the 1860 24c, 30c, 90c imperforates, 1861 3c lake and 3c scarlet, 3c rose imperf. grilled all over and with C. grill 13 x 16 mm., and the 1890 imperforates. Some of these are no longer priced but all should now be transferred to the Proof Section and be priced. The 1901 4c Pan American with inverted center was never regularly issued, hence is an essay (or proof) that should not be listed as a stamp.

XIX Century large die proofs have recently been found to be so scarce that market prices have advanced strongly at auction, particularly for those of popular stamps. Consequently after the 1861 issue we find prices go up for many large die proofs that have not been raised for several years. In fact recent auction prices have in some cases exceeded the 1949 catalog. As XIX Century large die proofs are actually as scarce as some XX Century large die proofs priced much higher, we believe that this is only a beginning of the upward procession. On the other hand the recent lack of interest in Officials and Newspapers has resulted in lower pricing, particularly of the Atlanta Trial Color proofs, which do more to pep up with color attraction, when the five colors of each denomination are mounted together, than anything we know. As only one pane of 100 of each of these Atlantas became available to collectors we expect this price reduction to be temporary.

The 1851-60 issue India paper plate proofs have each advanced \$5.00 and the 1861 3c lake, 24c and 90c each get a .50c boost. The most spectacular advance is the 1861 3c pink large die proof which jumps from \$100. to \$150., but actually sold at auction for \$170. since the catalog was written in July, 1948. The 3c scarlet large die proof is advanced from \$75. to \$100. The 2c black Jackson plate proof on India paper goes up to \$6. as specialists scramble for it.

In the 1869 issue the large die proofs were raised from \$60. each to \$75. but before this catalog appeared they sold at practically the new price at auction by the set. The popular small die proofs of this 1869 issue from 1c to 12c also advance from 8.50 to 10.00 each and there are small boosts for the plate proofs of the 1c, 15c both types, and 90c on both card and India paper.

Large die proofs of the Bank Note Co. Issues 1870 to 1893 all advance to a minimum of \$40. each except the 1890 issue which for some unknown reason are only \$30. each. The 1873 24c, 30c and 90c large die proofs with "secret marks" (actually essays) are now priced at \$50. each and all the small die proofs of this issue get small raises which boost the set to 92.50. The Columbian small die proofs go up from \$7.50 to \$10. each in the values of 1c to 50c, and to 12.00 for the 1.00 thereby increasing the total price for this set to 183.50.

In the 1894 set the large die proofs of 50c to \$5. each go up to \$20 each and the plate proofs on card 6c to \$10, \$2 to \$14 and \$5 to \$17. The 1898 "color change" large die proofs each advance to \$35. each. Trans-Mississippi large die proofs in normal colors are raised to 27.50 each or 247.50 for the set of nine. The 1901 Pan American large die proofs each get a \$1. raise bringing the set of 6 to \$111.

Both large die and small die proofs of the 1912-19 issue have dropped from \$200 to \$150 each for large die and from \$125 to \$100 for the small size. We notice no other price changes prior to the 1929 Edison up to which five of each are known, whereas after the Rogers Clark fewer have come into philatelic ownership. Some of these have advanced to \$300 each but those remaining at \$200 are just as rare. The F. D. Roosevelt collection

included only up to the 1933 Century of Progress die proofs, but a few single copies are now known and listed up to 1940.

We notice no other price changes in Normal Colors until we come to Revenue proofs where a few of the first issue and third issue plate proofs get small advances. The original supply of all Revenue proofs is about exhausted and many are very scarce, so we expect many prices will be advanced soon.

Trial Color Proofs

The popular 1863 2c trial color large die proofs, of which only 2 of each are known, are raised in price from \$50 to \$75 each; if any should be offered at auction we believe they would realize over \$100 each. Some seven new 1866 15c trial color large die proofs are listed for the first time at \$75 each and are equally as rare as the 2c. All the 1869 trial color large die proofs go up to \$75 each but these are all much rarer than the same in normal color which is also priced at \$75.

Postage Due large die trial color proofs, of which only 2 or 3 of each are known, have each been raised from \$10 to \$20 for colors and \$25 for black. We would like to find some at full 1949 catalog.

The popularity of Atlanta trial color plate proofs on thin card is reflected in price advances of \$5 each for the 1847 issue of which only 50 of each color became available. The 1861-66 and 1873 issues go up \$1 each, with only 100 of each color known. The 1869 15c, 24c and 30c bi-colors are raised from \$15 to \$20 each and the 90c from \$20 to \$25 each. As mentioned above all the Departments (except high value State) are dropped \$1 each and all Newspapers are reduced 50c each.

Revenue Trial Colors close this Section of the Catalog and we notice few changes. Some eleven unique large die proofs of 1898 battleship issue are new comers without price. Many of the small die trial color proofs of the Second, Third and Proprietary Issues have been raised but others have not, thus upsetting the comparative pricing, for instance the handsome large \$1 to \$50 are priced the same \$10 as the small 1c to 20c values; surely these values are worth at least twice as much as the smaller values, even if only because there is several times the area of India paper subject to damage.

We can find not a single change in the U. S. SPECIMEN Section this year, altho there are new listings under Cuba, Puerto Rico and Philippines, 1899 Issue.

Confederate States numbers have been changed for General Issues but we will have to wait until 1950 for a listing of the few proofs known. Some 20 Hawaii Proofs are listed for the first time and this list will be enlarged in the 1950 Catalog. We see no price changes or new listings of Philippines proofs.

Reviews of Publications

A new monthly philatelic magazine, *Equator*, of 48 pages 8 x 12 inches, printed in German by photogravure, has started publication beginning December 1948, by Editor F. Behle-Neuhold, Hamburg 36, Germany. The subscription price is \$6.00 per year. The first number is printed in black with color type headings and underlays, and a four color cover of a New York street view of Seventh Avenue from 33rd Street. Sixteen two-page articles, technical and interesting to Americans who read German, are elaborately illustrated, as are the newly issued stamps. There are also reviews of current philatelic journals, including five American weeklies and two monthlies. The format reminds us of the late lamented "*Philately*" of St. Louis, Mo. Our congratulations are extended for keeping the reading pages free of advertising, which is to be concentrated at the front and rear. This first number should be a rarity as it contains two minor inverts, a Photo-Quiz text and the U. S. Everglades stamp illustration, for which the printer can find much company in this country where this stamp is frequently inverted on the envelopes. Correspondence is conducted in five western languages.

U. S. XX Century

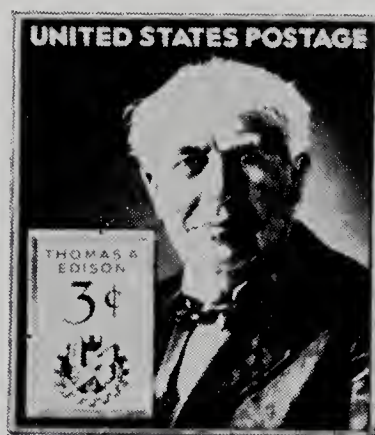
Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 21, page 26.)

Thomas A. Edison Issue

Three cents—Issued February 11, 1947



945E-A. Accepted Essay—Thomas A. Edison

No rejected designs.

Designer—Wm. A. Roach (Designer of the Famous Americans Series).

Modeler—Wm. K. Schrage, based upon Roach design.

Engravers—Portrait—Carl T. Arlt.

Frame—James T. Vail and J. S. Edmondson.

Numeral—J. S. Edmondson.

Design Essayed—January 8, 1947 to J. M. Donaldson, Acting P.M.G.

Model Approved—January 8, 1947 by J. M. Donaldson, Acting P.M.G.

Die Proof Approved—January 14, 1947 by J. M. Donaldson, Acting P.M.G.

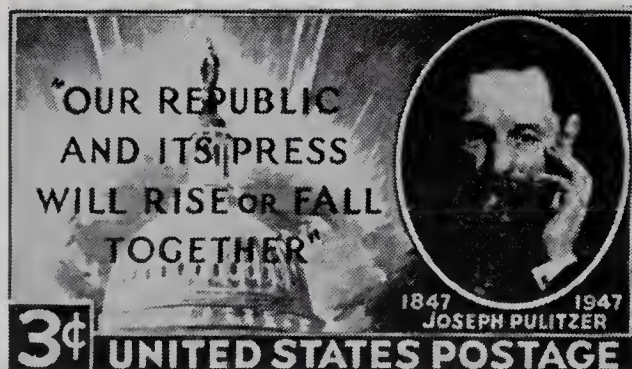
Source of Design

Photograph of Thomas A. Edison (photographer unknown) furnished by the Edison Centennial Commission.

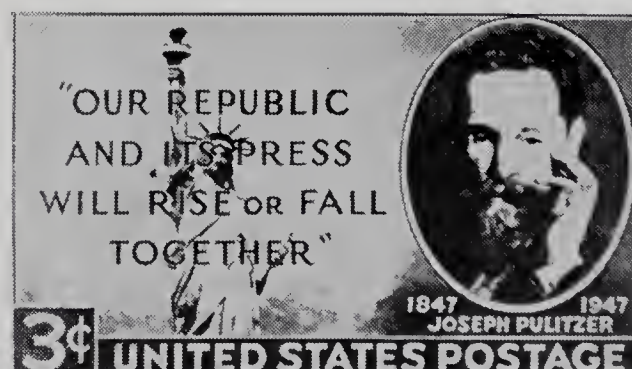
(F. L. Ellis, in the *Bureau Specialist*, February, 1947, states that the portrait of Edison is from a photograph taken by Walter Scott Shinn of New York.)

Joseph Pulitzer Issue

Three cents—Issued April 10, 1947



946E-A. Rejected Essay,
Joseph Pulitzer and Capitol Dome



946E-B. Rejected Essay,
Joseph Pulitzer and Statue of Liberty



946E-C. Accepted Essay,
Joseph Pulitzer and Statue of Liberty

Two rejected designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Portrait and Vignette, Charles A. Brooks.

Outline frame, panel at bottom and numerals—J. S. Edmondson.

Design Essayed—February 27, 1947 to J. M. Donaldson, P.M.G.

Model Approved—March 3, 1947 by J. M. Donaldson, P.M.G.

Die Proof Approved—March 18, 1947 by J. M. Donaldson, P.M.G.

Source of Design

From a photograph of a painting of Joseph Pulitzer by Sargent, and a photograph of the Statue of Liberty, (origin unknown) in the Engraving Division Library, Bureau of Engraving and Printing.

Centenary International Philatelic Exhibition Issue

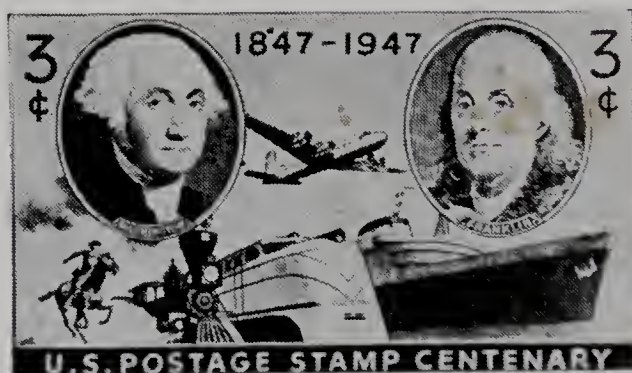
Three cents—Issued May 17, 1947



947E-A. Original Drawing
by Leon Helguera



947E-B. Rejected Essay,
Washington and Franklin with early
and modern mail-carrying vehicles



947E-C. Accepted Essay,
Washington and Franklin with early
and modern mail-carrying vehicle

One rejected design.

Designer—Leon Helguera.

Modeler—Victor S. McCloskey, Jr. (based upon Helguera drawing).

Engravers—Portrait of Franklin and Vignette, Matthew D. Fenton.

Portrait of Washington, Edward R. Grove.

Outline frame, lettering and numerals, A. W. Christensen.

Design Essayed—December 18, 1946 to Robert E. Hannegan, P.M.G.

Model Approved—January 4, 1947 by Robert E. Hannegan, P.M.G.

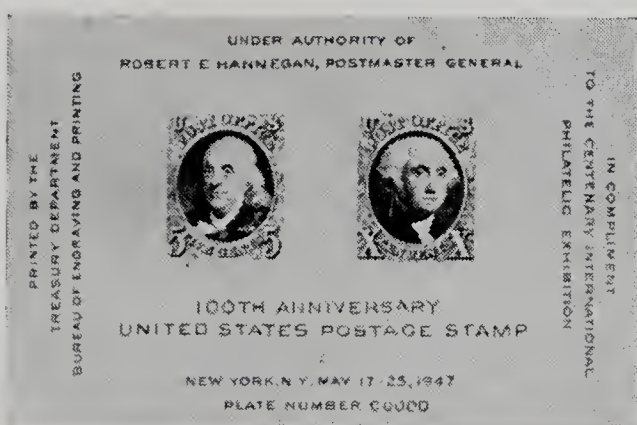
Die Proof Approved, February 24, 1947 by Robert E. Hannegan, P.M.G.

Source of Design

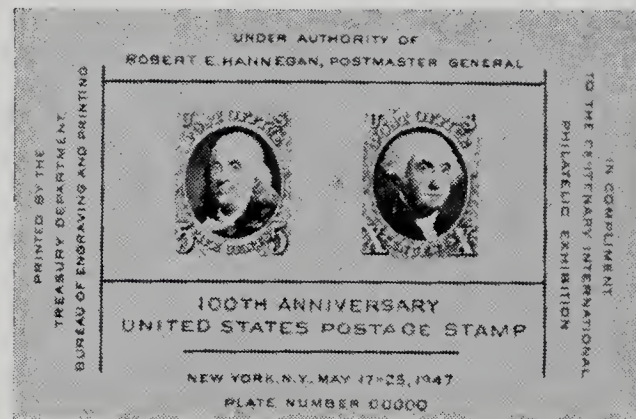
An original drawing by Leon Helguera, New York artist.

Centenary International Philatelic Exhibition Sheet

Fifteen cents—Issued May 19, 1947



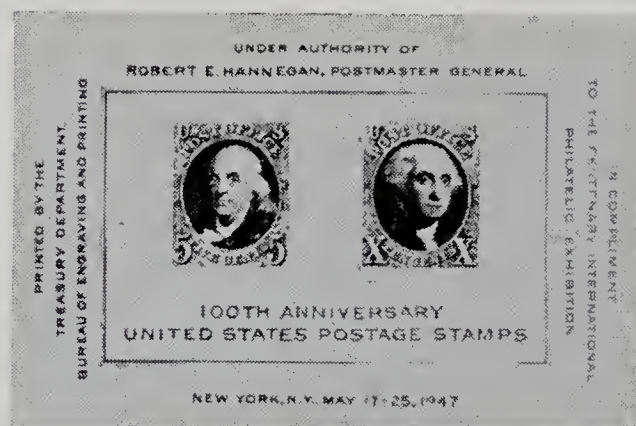
**948E-A. Rejected Essay,
5c and 10c "1847"**



**948E-B. Rejected Essay,
5c and 10c "1847"**



**948E-C. Rejected Essay,
5c and 10c "1847"**



**948E-D. Accepted Essay,
5c and 10c "1847"**

Three rejected designs.

Designer—Robert L. Miller, Jr.

Engravers—Portrait of Franklin—Charles L. Brooks.

Portrait of Washington and ornamental frame—Carl T. Arlt.

Ornamental frame on five cent stamp and balance of die, A. W. Christensen.

Design Essayed—November 21, 1946 to Robert E. Hannegan, P.M.G.

Model Approved—January 4, 1947 by Robert E. Hannegan, P.M.G.

Die Proof Approved—February 24, 1947 by Robert E. Hannegan, P.M.G.

Source of Design

A layout of the sheet furnished by the Post Office Department and Original Die Proofs of the 1847 five and ten cent stamps by Rawdon, Wright, Hatch and Edson, loaned to the Bureau of Engraving and Printing by George B. Sloane.

Doctors' Issue

Three cents—Issued June 9, 1947



949E-A. "The Doctor"

No rejected designs.

Designer—C. R. Chickering.

Engravers—Vignette—C. A. Brooks.

Lettering and numerals—J. S. Edmondson.

Design Essayed—April 18, 1947 to J. M. Donaldson, Acting P.M.G.

Model Approved—April 18, 1947 by J. M. Donaldson, Acting P.M.G.

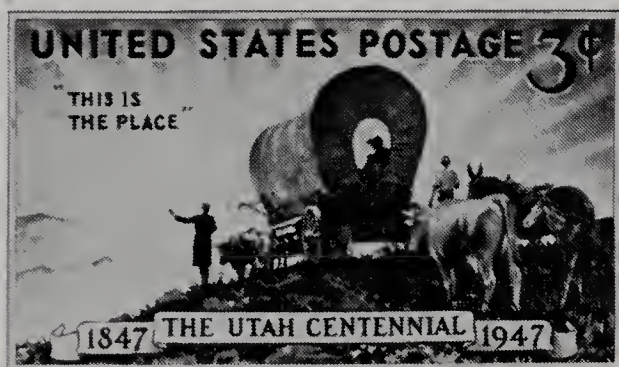
Die Proof Approved—May 13, 1947 by J. M. Donaldson, Acting P.M.G.

Source of Design

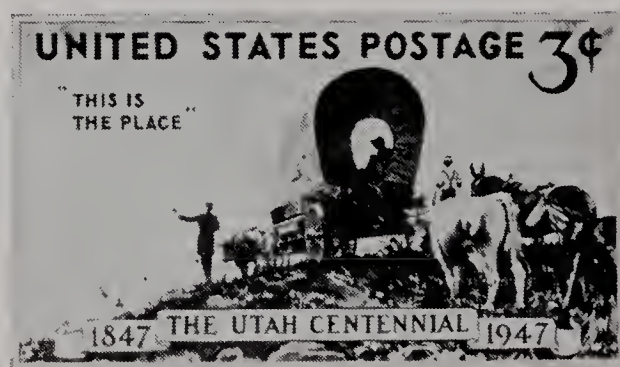
Print of painting, "The Doctor" by Sir Luke Fildes, furnished by the American Medical Association. (The original of this painting hangs in the Tate Gallery, London.)

Utah Issue

Three cents—Issued July 24, 1947



950E-A. Rejected Essay,
Pioneers entering the Valley
of Great Salt Lake



950E-B. Accepted Essay,
Pioneers entering the Valley
of Great Salt Lake

One Rejected Design.

Designer—C. R. Chickering.

Engravers—Vignette and ribbon—M. D. Fenton.

Frame, lettering and numerals—E. H. Helmuth.

Design Essayed—June 11, 1947 to J. M. Donaldson, Acting P.M.G.

Model Approved—June 12, 1947 by J. M. Donaldson, Acting P.M.G.

Die Proof Approved—June 30, 1947 by J. M. Donaldson, Acting P.M.G.

Source of Design

An original drawing by C. R. Chickering.

(To be continued.)

National Bank Notes in the Early Years

Review of Article by William H. Dillistin in *The Numismatist*, December, 1948.

By Julian Blanchard

In the above titled article by William H. Dillistin there are recorded many obscure facts about United States currency that should be of interest to our readers and particularly to those who collect paper money, who will find in the article a valuable source of reference. It deals with the bank notes issued by banks in the new National Banking System established in 1863 and covers the period from that time to the establishment of the Federal Reserve System in 1914, although more detailed attention is paid to the issues of the first twenty years of this period. Notes of these banks that are still outstanding are of course always redeemable by the United States Government whether the banks themselves are in existence or not. This is one characteristic that markedly distinguishes them from the notes issued by the many state chartered banks of the pre-Civil War period, which were worthless when the issuing bank failed.

An indication of the thoroughness with which the author has covered his subject, even within the narrow limits of a magazine article, will be afforded by a listing of some of the numerous sub-headings, among which we find the following: Charters, Denominations, Proposals for Designs, Vignettes, Historical Background, Preparation of Plates, Bank Note Company Imprints, Check Plates, Serial Numbers and Plate Impressions, Treasury Numbering System, Signature Combinations, Charter Numbers, Dates, Seal, and Notes Outstanding. Much of the story is authenticated by references to official records and reports and other contemporary writings, a practice to be commended to all our serious hobby writers. One of the few details of the subject left untouched, however, is the identity of the artists who did the actual designing and engraving, a matter that appears to be of less interest to numismatists than to philatelists, as a rule.

Proposals for Designs

When these notes were first issued the Bureau of Engraving and Printing had not come into existence and therefore at that time the production of Government securities of all kinds had to be intrusted to the bank note companies. For the national bank notes, as related by the author, it was at first proposed to use certain designs originally contemplated for the United States Currency notes (the "Green Backs"), but it was later decided by Secretary of the Treasury Chase to invite artists, engravers and others to submit new designs. The official notice setting forth the conditions under which proposals were to be submitted is quoted below:

To Artists, Engravers and Others

DESIGNS FOR NATIONAL CURRENCY NOTES are hereby invited, of the denominations of \$5, \$10, \$20, \$50, \$100, \$500, and \$1,000, to be issued under the Act of Congress authorizing a National Currency, approved February 25, 1863.

The designs must be national in their character: and none will be considered that have been used, in whole or in part, upon any currency, bond, certificate, or other representative of value, and completed bills must all be of the uniform size of seven inches by three inches.

Designs must be for both the obverse and reverse of the note, and be susceptible of receiving upon their obverse the following legend: "National Currency, secured by the Bonds of the United States, deposited with the Treasurer of the United States," as well as the signatures of the Treasurer of the United States and the Register of the Treasury, together with the promise to pay of the association issuing the notes, signed by the President and Cashier thereof, and their place of redemption.

The reverse must be susceptible of receiving the following legend: "This note is receivable at par in all parts of the United States in payment of taxes, excises, and all other dues to the United States, except for duties on imports; and also for all salaries and other debts and demands owing by the United States to individuals, corporations, and associations, within the United States, except interest on public debt."

And, also, to have suitable tablets for imprinting the following synopsis of Sec. 57 and 58 of the Act authorizing a National Currency, approved February 25, 1863: "Every person making or engraving, or aiding to make or engrave, or passing or attempting to pass, any imitation or alteration of this note; and every person having in possession a plate or impression made in imitation of it, or any paper made in imitation of that on which the note is printed, is, by the Act of Congress approved 25th February, 1863, guilty of felony, and subject to fine not exceeding one thousand dollars, or imprisonment not exceeding fifteen years at hard labor, or both."

Designs will be received until the 28th day of March, 1863, and must in all cases be accompanied by models or illustrative drawings, and the Department reserves the right to reject any or all that may be offered. For such designs or parts of designs as may be accepted, suitable compensation will be paid, not exceeding in the aggregate two hundred dollars for each note; and the accepted designs will then become the exclusive property of the United States. The designs not accepted will be returned to the parties submitting them.

Proposals will also be received for furnishing dies in accordance with the designs; stating the cost of the completed dies, and the date at which they can be furnished; the Secretary reserving the right to accept designs or parts of designs, and causing them to be engraved by other parties than those submitting the designs, if he deems it for the interest of the Government to do so. In all cases the dies, and all transfers or copies thereof, to be the exclusive property of the United States.

In the selection of designs, special attention will be given to security against counterfeiting, and against alterations, as well as to suitableness for use as currency.

Proposals and designs must be enclosed in sealed envelopes, and directed to the Secretary of the Treasury, and plainly endorsed, "Designs and Proposals for National Currency," and will be opened on the 28th day of March, 1863, at 12 o'clock, M.

Vignettes

Some of the vignettes used on these notes, in most cases illustrating some important event in the history of our country, are familiar to stamp collectors for several have been reproduced in miniature on our stamps, after the same original paintings. They are described under the heading "Vignettes," and among them we find the following: Landing of the Pilgrims, on the back of the \$1 note and on the Pilgrim Tercentenary 2c stamp of 1920; Landing of Columbus, on the back of the \$5 note and on the 15c stamp of the 1869 issue, as well as on the 2c Columbian stamp of 1893; Signing the Declaration of Independence, on the back of the \$100 note and on the famous 24c stamp of 1869; and the Surrender of General Burgoyne, on the back of the \$500 note and on the 2c Burgoyne Campaign commemorative stamp of 1927, as well as on an essay (in a still smaller size) for the 1869 30c stamp, Brazer's Catalog No. 121E-C. The subject on the left end of the face of the \$5 note, Columbus in Sight of Land, is likewise the subject of the principal vignette on the 1c Columbian stamp, but in this case the engravings are after different originals, by different artists. Die proofs of these bank note vignettes are sought after and prized by advanced stamp collectors, to be mounted with the corresponding stamps.

Historical Background

Under the above heading are to be found some interesting details about the production of the notes. From 1863 until July, 1875, the entire printing was done by the American Bank Note Co., the National Bank Note Co., and the Continental Bank Note Co., from plates engraved by them. Each completed (with exceptions noted below) the three printings of the respective denominations which they had prepared. The faces of the notes required but one printing, while the backs required two printings for the black and green portions of the designs. (The exceptions mentioned were the seal and serial numbers which were surface printed by the Government.) In September, 1875, the plates for the faces of the notes were transferred from the bank note companies to the Bureau of Engraving and Printing in Washington where the printing of all the faces was thereafter done. The plates for the two printings upon the backs, except the black back of the \$5 note, were allowed to remain with the New York companies. The plates for the black back of the \$5 note were transferred to the Columbian Bank Note Co. in Washington. It thus appears that the green backs of the \$5 notes were printed by the Continental Bank Note Co. in New York, the black backs by the Columbian Bank Note Co. in Washington, and the faces by the Bureau of Engraving and Printing in Washington—a rather remarkable division of labor for protection against counterfeiting.

In January, 1877, all the other back plates were removed to the Bureau of Engraving and Printing, thus transferring to the Bureau the entire printing job, except the black backs of the \$5 notes in the hands of the Columbian Co. When on September 25, 1877, the Treasury Department opened bids for "one impression by plate-printing, upon all United States legal-tender notes and the circulating-notes for national-currency associations, . . .," seven private companies and the Bureau of Engraving and Printing submitted bids, that of the Bureau being the lowest. Within a period of two years all the printing of national bank notes was thereafter done in the Bureau. Thus we see the step-by-step transition of this work from the hands of the bank note companies to the Government itself.

Mr. Dillistin has for many years been associated with the Federal Reserve Bank of New York, of which he is now General Auditor, and in previous years had considerable experience as a bank examiner, and thus has had exceptional opportunity to pry into bank note history. He is a collector and student of paper money and is the author of a compilation entitled "Directory of New Jersey Banks, 1804-1942," which was followed shortly after its completion by a similar work on the banks of New York; a bibliography in pamphlet form on "Bank Note Reporters and Counterfeit Detectors, 1826-1866," which is one of his specialties, and various magazine articles on subjects in this field.

Stampex 1948 Exhibition

The 1948 Annual Exhibition of the Essex Stamp Club was held October 15-17 at the Suburban Hotel, East Orange, N. J. under direction of Dr. Stephen G. Rich, Chairman of the Exhibition Committee. The Judges were Chester A. Smeltzer, Chairman, Sidney F. Barrett, Eugene N. Costales, Vincent Domanski, Jr., Fred Klingenstein, Stanley R. Rice and Dr. L. A. Sarrow. There were 296 frames of 16 pages each by 97 entrants cataloged in 12 Sections, including a special non-competitive section for twelve Guatemala exhibits which occupied the stage of the Crystal Ball Room. There was also a Section of Honor for a Complimentary Exhibit by the association of Essex (England) Philatelic Societies.

In the Guatemala Non-Competitive Section we noticed proofs in the displays of the following: Dr. Clarence Hennan, Die and Plate Proofs of the 1881-82 Issue, Harry L. Lindquist, K. John Weiss, 1875 plate proofs, Robert G. Donald, 1878 Essays and Proofs, and Joseph Mandos, two frames of essays and proofs.

In the Air Mail Section John J. Britt displayed three frames of Essays and Proofs of the World Air Mails.

The United States Section displays including proofs were three frames of XIX Century including 1847 large dies, by Raymond M. Wilkinson, 1862 "Black Jacks" by Ignatz Reiner, 1893 Columbian Issue essays and proofs by Ethel B. McCoy, and a Parcel Post set of rare 1915 printing small die proofs from the Southgate and Frank Lawrence collections by Mortimer De Groot.

In the Essay and Proof Section the Trophy was awarded to Dr. Julian Blanchard for three frames displaying identical or similar engravings used on proofs of U. S. stamps and proofs of obsolete bank notes. Second Award was to Louise S. Davis for four frames of U. S. and Foreign Air Mail Proofs. Third Award went to Solomon Altmann for two frames of U. S. Essays and Proofs of the 1851 to 1913 Issues, including a number of the rare 1915 printing of small die proofs. Julian F. Gros also displayed three frames of the 1861 issue.

EMILE FUCHS, sculptor and painter. Born in Vienna, 1866 and died in New York, January 13, 1929. Well known on the continent as the winner of the German *Prix de Rome* in 1891, coming to London in 1897. His medallion of the late King Edward VII was adopted as the portrait used on the British Edwardian stamps, while he was also responsible for some of the Edwardian frame designs.

Regent Catalogue of the British Empire

Review of Vol. II, January 1931 to September 1948

This thick red paper bound catalog of 116 pages lists and prices all British Empire adhesives from January 1931 to September 1948 and sells for \$1.00, available from Robson Lowe Inc., 1320 Widener Bldg., Philadelphia 7, Pa. Volume I for issues prior to 1931 is out of print but Volume I of the Encyclopaedia of British Empire Postage Stamps, Essays, Proofs and Specimens in Great Britain and the Empire in Europe is available at \$5.00.

This catalog lists each variety with Scott 1948, Gibbons 1947 and Regent 1948 numbers in separate columns, which should make it readily usable by all collectors, but the Scott numbers are not all correct. Many varieties are not illustrated but the design is described. Specimens appear to be completely listed but are priced only in complete sets. Only a few essays and proofs are cataloged. Under Explanatory Notes we find:

"Essays and Proofs. Besides those varieties which are listed, certain unique items are known, such as artist's and engraver's sketches, and various die and plate proofs and trials. There can be no actual market price placed upon these."

Yet in Robson Lowe's Auction Sale Catalogs we do find valuations for these rare items and the prices realized are a fair guide as to market values. The prices cataloged in the ESSAY PROOF JOURNAL for Canada die proofs since 1930 seem to have escaped Robson Lowe's attention. We do not find any Canada essays or proofs cataloged. Those noticed follow.

Great Britain 1936 issue. We notice Essays 1d, 4d, and 10d, in black and colour (£ 15 set of six). No illustrations nor descriptions of the designs are given by which one may know these 1936 essays. We must assume that they contain a portrait of Edward VIII and may be photogravures by Harrison & Sons as are the stamps, but how may one know?

Newfoundland's Perkins, Bacon & Co. printings have a number of die proofs and a few essays cataloged but the proofs are priced only in sets and essays are not illustrated.

"1931 (Jan. 2) C6 to C8. Die Proofs: in black or colour (£ 15 a set)" [3 values]

"1931 (March 3) C9 to C11. Essay: By D. R. Thistle, 1c (No. 155) overprinted 'Provisional Local Air Mail 15c,' six known (VV)." [VV = £ 21 to £ 50] "Die Proofs: In black or colours (£ 15 a set)" [3]

"1932 (May) C12 Air Stamp surcharged in red 'Trans-Atlantic West to East Per Dornier DO-X May 1932 One dollar and fifty cents.' Proofs: Opt. in red on plain paper (R). [R = £ 1/1 to £ 5]

"1932 (Jan. 1) 183 to 198. Die Proofs: In black and colours of issue, all values (20/- to 30/- each) 5c. various stages of engraving (R-V)" [£ 1/1 to £ 20]

"1932-38. 184 to 199. Die Proofs: In black and colours of issue (20/ to 30/- each).

"1933 (July 9) C13 to C17. Die Proofs: In black and issued colours (70/- each).

"1933 (Aug.) 212 to 225. Essays: Various values including 32c. in similar types to issued stamps (R-V)." [£ 1/1 to £ 20.] "Die Proofs: Finished and unfinished in black and colour of all values" (20/- to 50/- each).

New Zealand. "1931-36. AR46 to AR69. Proofs: Various values imperf. on thick paper (5/- to 10/-).

Cook Islands. "1932. 84 to 90. Die Proofs: Head unadopted and as issued; frame only and complete proof (V)." [£ 5/5 to £ 20.]

Niue. "1932. 53 to 59. Die Proof: 1/- (V)." [£ 5/5 to £ 20.]

Sudan. "1931-32. C6. Plate Proof: 10m. frame and centre separately in blue (R)." [£ 1/1 to £ 5.]

Switzerland

Its Essays and Proofs

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 21, Page 31.)

I. Official Franks (continued)

General-Use Adhesive Stamps

Government's use of adhesive stamps of special designs for franking their official mail is of fairly early origin in the stamp age. For example, according to Scott, Spain issued such stamps in 1854, just fourteen years after the appearance of the world's first adhesive postage stamps. About two decades later other European governments, such as Denmark, Iceland, Italy, Luxembourg and Wurttemberg, adopted this policy.

Notwithstanding the precedent established by its neighbors, and the obvious advantage in the use of special stamps, Switzerland continued its conservative policy until 1935. Even the economy accruing from the use of specially overprinted stamps by its War Board of Trade⁽⁵⁴⁾ during World War I did not convince the Department to adopt general-use official adhesives at an earlier date.

On November 27, 1934, the Federal Council issued a directive, effective January 1, 1935, that all registered official mail, including that addressed to points beyond the frontier, be franked with adhesive stamps bearing indicia indicating the official status of such mail.⁽⁵⁵⁾

Altho this would appear to be limiting, covers in the author's collection show use of these stamps on domestic registered, unregistered and C. O. D. types. These, however, may indicate a broadening of this ruling.

The Stamps

The first issue of these stamps consisted of the then current postal adhesives bearing a perforated cross. This cross consists of two single lines of five holes, one of which is common to both lines. This issue is not listed by Scott.

This perforated insignia was found to be unsatisfactory due to its low visibility. Hence, in 1938, it was superseded by an overprinted cross, commonly known as the Geneva Cross.

The use of the cross as a special symbol to indicate the official character of these stamps apparently was recognized as too vague, and hence, in 1942, the definite indicia "Officiel"—French for official—was adopted. These are still in use at this writing.

Neither essays nor proofs of these insignia are known to the author.

The League of Nations

Including as Swiss Officials those stamps overprinted for use by the League of Nations is not justified by the facts surrounding their creation. However, their listing as such—even though it be by inference only—in general catalogs, and their acceptance in such category by collectors generally, warrants a discussion in this monograph.

This League was an alliance of nations for the preservation of international peace. It was suggested by Dr. Woodrow Wilson, President of the United States, and was formulated at the Versailles Peace Conference in 1919, following World War I.

Its machinery consisted of the Assembly which met annually, the Council which met

(54) See JOURNAL No. 21, pages 30 and 31.

(55) Zumstein, Special-Katalog, Schweiz-Liechtenstein, 1945.

three times a year, and the Secretariat with its Secretary-General and a large employee body with permanent residence in Geneva, Switzerland.

In discussing the budget during the second annual meeting of the Assembly, held in Geneva in 1921, the Secretary-General was directed to discuss with the Postmaster-General the possibility of granting the League free use of the mails, or at least a modified tariff, and adhesive stamps of special design.

The Postmaster-General, while sympathetic to this appeal, declared the government could not comply with these requests at the time. He did agree, however, to supply the Secretariat as well as the International Labor Organization with overprinted current postage stamps at face value.

This decision of the Postmaster-General was accepted, and arrangements were made whereby such stamps were delivered in bulk to the District Postmaster in Geneva, who, in turn, supplied the League's official postoffice in such quantities as required, and *upon payment of the face value* of such stamps.

With the ending of World War II and the birth of the United Nations organization, the League of Nations came to an end. Its stamps were demonetized as of March 31, 1947.

The name of the designer and that of the printer of the overprint are not known to the author, nor do essays and proofs appear to be in private ownership.

International Labor Organization

This unit, organized for the purpose of improving worldwide labor conditions, came into being at the Versailles Peace Treaty Conference, which terminated World War I. Membership was open to member-nations of the League and to all others which might wish to join. It was financed thru the League, but in all other respects was and is an independent organization.

This labor group was privileged to use the League's stamps but declined to do so, requesting stamps bearing its own title in French and English, the two languages it had adopted for its intercourse. The Department obliged, but only to the extent of an overprint in French: *Bureau/International/du Travail*, surmounted by *S.d.N.* to indicate its association, even though slight, with the League.

These stamps were and are furnished under the same terms and conditions as were those of the League of Nations, and therefore they are not *Swiss Officials*.

Neither essays nor proofs of these overprint settings appear to be in private ownership.

An Opinion

Because of the misconception that has grown up around these stamps overprinted for use by the League of Nations, including those of the International Labor Organization, and with the view to their proper listing in catalogs now and under future international developments, it may be of interest to delve deeper into the matter.

Complying with the request of Volkart Brothers of Winterthur, the Department, under date of April 22, 1876, authorized the "perforated initials stamps" with which present-day collectors are quite familiar. This ruling also permitted the use of rubber stamped initials as a measure of control over the unauthorized use of a firm's stamps. Possibly this old postal law influenced the Department in providing the League with overprints.

In view of this law one might be tempted to place these League stamps in the same category as those of business firms. There is a very important difference, however. The League was an international-government organization, which, in the author's opinion, places these stamps in a unique classification, that is, government issued—not by one, but by a union of governments. That they should be retained in the catalogue is hardly debatable. But how? Let's look into the future for the answer.

With the increasing momentum in our international thinking, one may look forward to better and increasingly more effective organizations in an effort to secure world peace. That organizations of a character similar to the League of Nations or the United Nations will issue stamps of special design for their own use is a probability—such are being talked about right now.

Without undue optimism, one might foresee such an organization reaching the status of a sovereign state, and as such being admitted to membership in the Universal Postal Union. If that goal be attained, its stamps could, and probably would be catalog-listed under its own caption, just as are those of any stamp issuing country.

Meanwhile, the present catalog listing may well be retained because of a custom of long standing. The true character of these present overprints, however, should be definitely indicated in a footnote.

J. Adhesive Revenue Stamps

Stamp tax in Switzerland accounts for much of government revenue. In some cases the payment is indicated by means of rubber stamped impressions or by the use of an embossing device. On certain types of legal papers the stamp is typographed or embossed directly on the blank document.

Adhesive stamps for this purpose first came into use in 1855, when the Canton of Tessin issued what appears to be general-use stamps. Other cantons and municipalities followed shortly thereafter.

In any discussion of Swiss revenue stamps it is well to bear in mind the division of political sovereignty. "States' rights" as a basic policy are enjoyed to a high degree by the respective Cantons. "All are independent except in matters affecting the whole country, in which (case*) they are subject to the Federal Constitution."⁽⁵⁶⁾ Municipalities, likewise, have a considerable independence in local matters. This division of sovereignty is reflected in the revenue stamps.

A complete listing of these stamps is beyond the scope of this monograph, and a comprehensive discussion is limited by the absence of documentation. The Forbin catalog⁽⁵⁷⁾ appears to be the only available work, and that is only a catalog, not a handbook. Furthermore, it is out of print. An inspection of the stamps, including a translation of the legends, permits certain conclusions.

Based on these legends one finds great variety of usage, particularly in the Cantonal issues. In many cases there are separate types for such documents as Bills of Exchange, Bills of Sale, Bills of Lading, Promissory Notes, Documents under Private Seal, and many others. The municipal issues apparently are for general use, altho there have been some issued for certain definite taxes, such as the Peddler's Tax in Lausanne; tax on table salt in St. Gall; personal or head tax; and others.

Federal issues have been quite limited; the only group in current use known to the author is a series used on Bills of Exchange. During World War I passports were required. Their issuance was under the jurisdiction of military police and frontier police. Special adhesive stamps were provided for use on such documents.

Production methods parallel those used in the manufacture of postage stamps. Intaglio, lithography and typography including cameo have been used. Various papers, watermarked and without watermark, tinted and colorless, have gone into the production of these stamps. The student is obliged to resort to inspection of the stamps to determine such data.

Essays of design are not known to the author. However, there are in private ownership key-plate impressions of a Luzerne series, which we designate as essays.

In the listing below, the year date noted is that of the stamp issue and therefore is merely tentative.

Essays

Canton of Luzern

1891 (?*). Stempel Marke (Fig. 77). Presumably for general use. Key-plate impressions typographed on thin to medium white (except where otherwise noted) unwatermarked paper; imperforate.

* Inserted by the author.

⁽⁵⁶⁾ Switzerland, a Short and Handy Guide for Tourists—Publicity Office of the Swiss Federal Railways—Bern.

⁽⁵⁷⁾ Forbin, A.—Catalogue de Timbres Fiscal—Paris, 1915.



Fig. 77

- No. 432. Greenish-blue on cream.
- No. 433. Light blue.
- No. 434. Light blue on blue.
- No. 435. Light blue on pink.
- No. 436. Black-brown.
- No. 437. Brown.
- No. 438. Brownish-yellow.
- No. 439. Lilac.
- No. 440. Gold-bronze.
- No. 441. Emerald-green.
- No. 442. Dark green.
- No. 443. Light yellow-green on cream.
- No. 444. Light green on cream.
- No. 445. Light green on blue.
- No. 446. Light green on pink.

Proofs

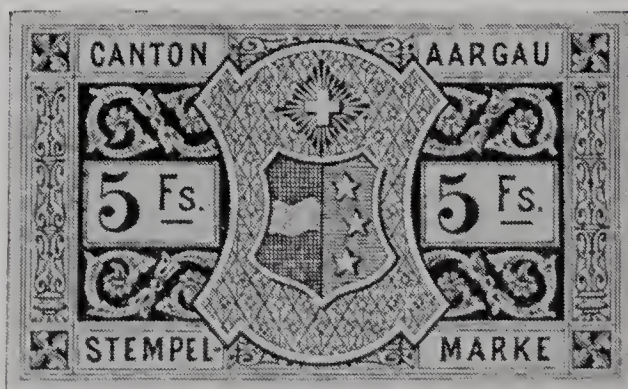


Fig. 78

Canton of Aargau

1886 (?*). Stempel Marke (Fig. 78). Presumably for general use. Plate impressions typographed (?*) on white card.

- No. 447. 10 Centimes, black.
- No. 448. 20 Centimes, black.
- No. 449. 40 Centimes, black.
- No. 450. 1 Franc, black.
- No. 451. 2 Francs, black.
- No. 452. 5 Francs, black.

Note: A 20 Francs value may exist. Forbin mentions the existence of Trial Color Proofs on quadrille paper.

Trial Color Proofs



Fig. 79



Fig. 80



Fig. 81

Canton of Fribourg

1862 (?). Timbre de Commerce (Fig. 79). Used on commercial papers such as receipts, promissory notes, etc. Plate impressions, cameo-printed on white unwatermarked paper; slightly yellowish clear gum; imperforate.

- No. 453. 15 Centimes, carmine-rose.
- No. 454. 30 Centimes, gray-blue.
- No. 455. 30 Centimes, light gray-blue.
- No. 456. 50 Centimes, dull violet-brown.
- No. 457. 75 Centimes, black-brown.
- No. 458. 1 Franc, yellow.
- No. 459. 1.25 Centimes, dull blue.
- No. 460. 1.50 Centimes, gray.
- No. 461. 1.75 Centimes, emerald-green.
- No. 462. 2 Francs, sage-green.
- No. 463. 2.25 Centimes, gray-brown.
- No. 464. 2.50 Centimes, dark lilac-rose.
- No. 465. 2.75 Centimes, olive.
- No. 466. 3 Francs, black.
- No. 467. 3.25 Centimes, carmine.
- No. 468. 3.75 Centimes, blue.

Canton of Fribourg

1870 (?). Timbre de Commerce—Visa Supplémentaire (Fig. 80). Probably used in connection with official endorsement of commercial papers, such as recording such papers in a government office. Manufacturing details are the same as given above for Nos. 432-468.

- No. 469. 25 Centimes, orange.
- No. 470. 50 Centimes, dull violet-brown.
- No. 471. 1 Franc, yellow.

Canton of Fribourg

1862 (?). Timbre de Dimension (Fig. 81). Probably used on legal papers, the tax on which is based on a standard-size sheet or a fraction thereof, in cases where the stamp is not already printed or embossed on the document. Manufacturing details are the same as given above for Nos. 432-468.

- No. 472. 20 Centimes, pink.
- No. 473. 50 Centimes, dull violet-brown.
- No. 474. 1 Franc, yellow.

(To be continued.)

U. S. 1873 Die Cancellation Marks

Dr. Stephen G. Rich, (E.P.S.) has written two informative articles for the *London Philatelist* published December 1948 and March 1949 on the "U. S. Die Cancellation Marks on the 1873 Stamps" and "Identifying the U. S. 15c. 1873-79." These articles clearly explain these previously called "secret marks," how and by whom applied, for each denomination. In the latter article Dr. Rich illustrates his studies of the 15 cents stamp, made with an effort to find the real die cancellation mark, as that illustrated in Scott's Catalogue has long proved not reliable. Dr. Rich very generously credits other students with their discoveries.

Sweden Essays, Proofs and Stamps of 1885-1911

A Review

Svenska Postverkets Frankotecken Del III, Konung Oscar II:s Portrattfrimarken, och Samtida Frimarken av Posthustyp och Tua-Fargad Siffertyp. By Dr. Hugo Olsson and F. Benzinger, Birger Jarlsgatan 71, Stockholm, Sweden. Excellently printed on heavy coated paper, 116 pages, 70 illustrations, thick paper cover. Price SW.Kr.7. This book is now in the Library of the Essay Proof Society.

Dr. Hugo Olsson and Consul F. Benzinger, two well-known Swedish philatelists, are at present working on a deep study of the postage issues of Sweden on a very broad base. All issues are being placed within their historical, postal and philatelic boundaries, and for the first time all essays and proofs will be included and subjected to close study. The Postal Authorities having permitted the authors to peruse the archives, the result is that many details hitherto not known are brought to light.

This standard work in Swedish will be published in four or five volumes. The first one has now appeared, bearing the number III, with about 70 illustrations mostly of essay designs with a few watermark essays, stamp plates, and varieties of the issued stamps. It deals with the issues of 1885 to 1911, comprising the King Oscar II portrait stamps, with the other contemporaneous issues, the 5 kroner stamp with the 1903 Stockholm Post Office and the numeral stamps issued in 1892.

King Oscar was, it is said, anxious that his portrait on the postage stamps should be really first class, and the great variety of essays with different treatment of the head seems to confirm the accuracy of that statement. No philatelic epoch in Sweden can possibly compete in this respect. The authors have succeeded in placing this rich essay material in correct chronological order. The material available for these studies exists mainly in the Benzinger collections.

By and by further parts of these studies will be published, and it is also hoped that in a not too remote future the work will also appear in the English language.

Russia Tercentenary Issue Essays and Proofs

At Selfridges, Oxford St. London, in September 1932 there was on exhibition the Collection of 1271 different Essays and Proofs made up especially for Tsar Nicholas II of the famous 1913 Romanoff Tercentenary issue of Russia. Douglas Armstrong described and illustrated this collection in *Stamp Collecting*, September 17, 1932. Impressions were made of each step and trial of production. Mr. Armstrong tells us that all the frame designs were engraved by M. Antonow. Ferdinand Schirnbock of Vienna engraved the 1, 15, 25 and 35 Kopecs; the remainder of the series being engraved by J. S. Ksidias and F. Lundin of the State Paper Printing Office. J. Bilbin designed the 1, 7, 25, 70 Kopecs and 1 and 3 roubles; R. Sarrin designed the 2, 3, 10, 15, 20 kopecs and 5 roubles; and E. Lansere designed the 4, 14, 35, 50 kopecs and 2 roubles. The 1 to 70 kopecs were typographed from relief engravings and the four rouble designs were intaglio line-engraved.

U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 17, page 27.)

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.

Addenda and Errata

Where (Toppan) occurs after a listing these have not been seen by the author but are listed in a manuscript note book of George L. Toppan, Vol. XXXVI, now in possession of the author.

JOURNAL No. 1, page 21, next to last line of footnote (D) change "UXIE-D" to "UXIE-E."

Page 24, in first line of large type change "engraved" to "lithographed" and in second line delete "by the National Bank Note Co."

JOURNAL No. 2, page 103, delete in fourth from last line of text "which may be UXIE-E. Also" to end of paragraph, and insert—

Charles Rowland, then of Washington, D. C., obtained Patent 117,818 on August 8, 1871 for "Improvement in Card Envelopes" which was the basic idea for UXIE-E, but the identical shape of the flaps illustrated (JOURNAL No. 3, page 147) was drawn on Patent 138,028 of April 22, 1873, filed July 3, 1872, by John M. D. Keating of New York for "Improvement in Postal Card Machines" as illustrated on sheet 2.

JOURNAL No. 3, Page 152, Add—

UXIE-G.

Vignette and printing on card.

- a. 17 k/0 dark orange-yellow and
- 17 k/0 dark orange-yellow and
- 35 k/0 dark green and
- 59 -/2 dull violet and

Vignette and printing on card.

- b. 17 k/0 dark orange-yellow and
- 17 k/0 dark orange-yellow and

Stamp frame only.

- 47 m/0 dusky g-b-blue (Toppan)
- 59 -/2 dull violet (Toppan)
- 47 m/0 dusky g-b-blue (Toppan)
- 1 i/0 deep red (Toppan)

Stamp Frame only.

- 35 k/0 dusky green (Toppan)
- 47 m/0 dusky g-b-blue (Toppan)

JOURNAL No. 4, Page 221, Add—

UXIE-H.

- a. carmine (Toppan)
- bright yellow-green (Toppan)
- dull deep blue (Toppan)
- b. dull dark blue (Toppan)
- brown (Toppan)

- c. On Manila card (Toppan)
- dark blue (Toppan)

**UXIE-V**

JOURNAL No. 5, page 37. Before UXIE-W insert—

Size of design 120 x 67mm.

A model essay printed on thin wove paper with printed border and corner ornaments on wove paper cut out and pasted over and a India paper proof of a 1870 1 cent ultramarine postage stamp pasted on: the whole mounted on white cardboard. (1 known)

45 m/1 dim dusky b-g-blue border

Page 39, Add—

UXIE-X.

b. 37 i/2 dull deep g-b-green (Toppan)
violet (Toppan)

JOURNAL No. 6, page 99.

UXIE-Zd. Add—

1 b/2 dull light red
35 k/0 dark green
45 k/2 dull dark b-g-blue
61 m/0 dusky v-r-violet

JOURNAL No. 6, page 103.

UXIE-Ze. Add—

17 j/1 dim v. deep y-y-orange
61 m/0 dusky v-r-violet

UXIE-Zf. Change “watermark same as c.” to “e.”. Add—

5 m/1 dim dusky o-o-red

JOURNAL No. 7, page 164.

UXIP-TCe. Change “On 45 g/3” to “43 g/3 dismal v. faint g-blue card.” Add—

7 k/2 dull dark red-orange

JOURNAL No. 7, page 165, Add—

UX2TCa. Add—

7 l/0 v. dark red-orange
15 i/2 dull deep y-orange

JOURNAL No. 8, page 216, Add—

UX3TC. Add—

71 o/5 black

JOURNAL No. 11, page 160, Add—

UX4E-E. Add—

a. 71 o/5 black (Toppan)

b. On 3 g/2 dull v. faint o-red card (Toppan)

71 o/5 black

d. 35 m/1 dim dusky green (Toppan)

63 i/1 dim deep red-violet (Toppan)

UX4E-F. Add—

a. 35 n/1 dim v. dusky green (Toppan)

b. 63 i/1 dim deep red-violet (Toppan)

h. On 43 g/2 dull v. faint g-blue card (Toppan)

35 n/1 dim v. dusky green (Toppan)

Page 161,

UX4E-G. Add—

a. On white card .012" thick 130 x 76mm.

71 o/5 black (Toppan)

b. On 3 g/2 dull v. faint o-red card (Toppan)

71 o/5 black

hS. With SPECIMEN, as illustrated.

71 o/5 black (Toppan)

UX4E-H. Add—

a. 35 n/1 dim v. dusky green

Page 162.

b. 35 n/1 dim v. dusky green (Toppan)

bS. With SPECIMEN as illustrated.

71 o/5 black (Toppan)

g. 35 n/1 dim v. dusky green (Toppan)

UX4E-I. Add—

a. 35 n/1 dim v. dusky green (Toppan)

b. 35 n/1 dim v. dusky green (Toppan)

h. On 45 g/2 dull v. faint b-g-blue card (Toppan)

35 n/1 dim v. dusky green (Toppan)

71 o/5 black (Toppan)

Page 163. Add—

iS. 47 n/0 v. dusky g-b-blue (Toppan)

UX4E-J. Add—

a. 71 o/5 black (Toppan)

d. 59 k/0 dark violet (Toppan)

71 o/5 black (Toppan)

i. On 47 f/2 dull faint b-g-blue card (Toppan)

59 k/0 dark violet (Toppan)

UX4E-K. Add—

b. On 1 g/2 dull v. faint red card (Toppan)

57 m/1 dim dusky v-b-violet (Toppan)

Page 164. Add—

- h. On 43 g/2 dull v. faint g-blue card (Toppan)
- 71 o/5 black (Toppan)

Page 166.

UX4P. Change 69 o/5 to 69 k/5.

Insert above The 1876 Centennial Essay—

The 1875 Issued Card



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

UX4. & UX5.

The plate printed 40 cards.

UX4. 1 Cent.

On 19 f/2 dull faint y-o-yellow smooth clear translucent card .011" thick with faint small watermark monogram USPOD.(x)

69 o/5 black

1877 Contract Proofs

As the Morgan Envelope Company in May, 1877 had possession of the two plates of 40 designs and probably the die was available of the then current postal card, they were in a position to submit trial color proofs to conform with the P. O. D. requirement for bids to be submitted on May 16, 1877 for cards (a) in "one of uniform color," and (b) bi-color cards "with the face and the reverse of different colors." This list of trial color proofs are therefore attributed to the Morgan Envelope Company. All proofs were probably printed from the typograph die as the impression shows on the back when the card is held almost parallel with a strong light, even on the thickest cards. This impression is not generally visible on the issued cards.

As the small quantity of proofs seen now, especially of the double color cards, compares with the quantity of the 1873 die essays known now, they would seem to be die proofs. Those printed in black on cards of color nearer to the issued cards are the scarcest. All are printed with the 1875 design UX₄ with "WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER" and are without watermark.

Trial Color Proofs on Single Color Cards

Attributed to Morgan Envelope Co.

May 16, 1877.

UX5TC. 1 Cent.

- a. On 15 g/5 gloomy v. faint y-orange (gray) cloudy opaque card .012" thick.
69 o/5 black
- b. On 15 g/5 gloomy v. faint y-orange (gray) clear opaque card .014" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue

(x) See JOURNAL No. 8, page 216.

- c. On 17 g/3 dismal v. faint y-y-orange clear semi-opaque card .012" thick.
45 l/1 dim v. dark b-g-blue
- d. On 17 g/3 dismal v. faint y-y-orange clear semi-translucent card .011" thick.
45 l/1 dim v. dark b-g-blue
69 o/5 black
- e. On 17 f/4 smoky faint y-y-orange (gray) clear opaque card .014" thick.
49 k/1 dim dark blue
- f. On 19 g/2 dull v. faint y-o-yellow clear semi-translucent card .011" thick.
49 k/1 dim dark blue
- g. On 19 f/2 dull faint y-o-yellow mottled semi-translucent card .012" thick.
49 k/1 dim dark blue
69 o/5 black
- h. On 19 e/2 dull v. pale y-o-yellow clear translucent card .007" thin.
69 o/5 black
- i. On 19 d/2 dull pale o-yellow smooth hard faintly diagonal texture semi-translucent card .011" thick.
69 o/5 black
- j. On 19 d/2 dull pale y-o-yellow fine mottled opaque card .014" thick.
69 m/5 gloomy dusky neutral gray
- k. On 21 f/2 dull faint o-y-yellow cloudy translucent card .010" thin.
45 l/1 dim v. dark b-g-blue
- l. On 21 f/2 dull faint o-y-yellow clear diagonal wove semi-translucent card .011" thick.
45 l/1 dim v. dark b-g-blue
- m. On 21 f/2 dull faint o-y-yellow clear semi-translucent card .012" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
69 o/5 black
- n. On 21 e/2 dull v. pale o-y-yellow cloudy semi-opaque card .014" thick.
45 l/1 dim v. dark b-g-blue
- o. On 23 g/3 dismal v. faint yellow cloudy translucent card .009" thin.
69 m/5 gloomy dusky neutral gray
- p. On 23 f/3 dismal faint yellow cloudy translucent card .009" thin.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
- q. On 23 f/3 dismal faint yellow cloudy semi-translucent card .012" thick.
69 o/5 black
- r. On 23 f/3 dismal faint yellow cloudy semi-opaque card .014" thick.
49 k/1 dim dark blue
- s. On 25 e/3 dismal v. pale y-g-yellow cloudy translucent card .007" thin.
45 l/1 dim v. dark b-g-blue
69 o/5 black
- t. On 25 e/3 dismal v. pale y-g-yellow cloudy semi-opaque card .011" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
- u. On 25 e/3 dismal v. pale y-g-yellow vertically ribbed opaque card .014" thick.
49 k/1 dim dark blue
- v. On 25 e/4 smoky v. pale y-g-yellow cloudy semi-opaque card .009" thin.
69 o/5 black
- w. On 27 f/3 dismal faint g-yellow cloudy semi-opaque card .011" thick.
45 l/1 dim v. dark b-g-blue
- x. On 29 f/3 dismal faint g-g-yellow cloudy opaque card .012" thick.
49 k/1 dim dark blue
- y. On 43 g/2 dull v. faint g-blue coarse cloudy opaque card .016" thick.
49 k/1 dim dark blue

- z. On 45 e/3 dismal v. pale b-g-blue vertically ribbed card .015" thick.
49 k/1 dim dark blue
- za. On 47 g/2 dull v. faint g-b-blue clear opaque card .014" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
69 o/5 black
- zb. On 49 g/5 gloomy dusky blue (gray) coarse cloudy translucent card .008" thin.
69 o/5 black
- zc. On 69 g/5 gloomy v. faint gray coarse cloudy semi-opaque card .015" thick.
69 o/5 black.
- zd. On 21 g/4 smoky v. faint o-y-yellow (gray) clear opaque card .014" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dark blue
69 o/5 black
- ze. On 21 g/2 dull v. faint o-y-yellow-white hard smooth very clear translucent card .015" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
69 o/5 black

Trial Color Proofs on Double Color Cards

- UX5TCaa.** On face 21 f/3 dismal faint o-y-yellow, with black 21 f/2 dull faint o-y-yellow, clear semi-translucent card .012" thick.
49 k/1 dim dark blue
- UX5TCbb.** On face 21 d/3 dismal pale o-y-yellow, with back 21 f/2 dull faint o-y-yellow, fine mottled semi-opaque card .014" thick.
69 o/5 black
- UX5TCcc.** On face 23 e/3 dismal v. pale yellow, with back 21 f/2 dull faint o-y-yellow, clear semi-translucent card .010" thick.
49 k/1 dim dark blue
69 o/5 black
- UX5TCdd.** On face 27 f/2 dull faint g-yellow, with back 19 f/2 dull faint y-o-yellow, clear semi-opaque card .012" thick.
60 o/5 black
- UX5TCee.** On face 27 f/2 dull faint g-yellow, with back 21 f/2 dull faint o-y-yellow, cloudy semi-opaque card .014" thick.
45 l/1 dim v. dark b-g-blue
49 k/1 dim dark blue
69 o/5 black

Proofs

The following proofs are printed in black ink on cards that resemble, but are different from the regularly issued cards. They were probably printed from the typographed die, or a heavy impression from the plate, as the shape of the design shows clearly on the back when held nearly parallel with a strong light, even on the thickest cards. This impression is not generally visible on regularly issued cards.

- UX5Pa.** On 19 g/2 dull v. faint y-o-yellow smooth hard clear semi-translucent card .011" thick.
69 o/5 black
- UX5Pb.** On 19 g/2 dull v. faint y-o-yellow soft fine mottled semi-translucent card .013" thick.
71 o/5 slate-black

- UX5Pe.** On 19 g/2 dull v. faint y-o-yellow soft cloudy semi-translucent card .015" thick.
69 o/5 black
- UX5Pd.** On 19 f/1 dim faint y-o-yellow hard smooth slightly cloudy semi-translucent card .011" thick.
69 m/5 gloomy dusky gray
- UX5Pe.** On 19 f/1 dim faint y-o-yellow soft clear translucent card .013" thick.
71 m/5 gloomy dusky slate-gray
- UX5Pf.** On 21 g/2 dull v. faint o-y-yellow soft fine mottled semi-translucent card .012" thick.
69 o/5 black
- UX5Pg.** On 21 g/2 dull v. faint o-y-yellow smooth clear fine wove semi-translucent card .012" thick.
69 o/5 black
- UX5Ph.** On 21 f/2 dull faint o-y-yellow hard smooth very clear translucent card .012" thick.
69 o/5 black
- UX5Pi.** On 23 f/2 dull faint yellow smooth very clear translucent card .010" thick.
69 m/5 gloomy dusky gray
- UX5Pj.** On 23 f/2 dull faint yellow very fine mottled semi-opaque card .012" thick.
69 m/5 gloomy dusky gray
- UX5Pk.** On 23 f/2 dull faint yellow soft mottled wove semi-opaque card .013" thick.
69 m/5 gloomy dusky gray

UX5 The Issued Cards

The Morgan Envelope contract was extended two months to September 1, 1877.

The 1877 Contract was awarded to the American Phototype Company of New York, who were the low bidder.(y) John K. Tiffany dated the new issue September 29, 1877.

During the previous Morgan Co. contract the paper had been made by the Hudson Paper Co. of North Manchester, Conn. but the new contractors made arrangements with the Parsons Paper Company of Holyoke, Mass. for their supply of paper and the business of printing and shipping was moved to Holyoke.(z)

"The American Phototype Company, to whom the contract for making the postal cards of the United States was awarded in 1877, carried on the business in that city (Springfield, Mass.) for two years; but to save the expense and risk attending the transportation of paper from the mill at Holyoke, Mass., the business was removed thither in the spring of 1879, a new building being erected for its accommodation. The main portion of the building is divided by a partition through the middle. One side is used by the contractors for manufacturing cards, and the other side by the special agent of the post office and his subordinates, in the transaction of the government business pertaining to making up of orders and forwarding cards to the various post offices ordering them."(zz)

"The works consume on an average about three tons of paper daily at present. The sheets are about 30 by 22 inches in size, and are just fitted by the plates from which the cards are printed, each plate covering 40 cards, four in width and ten in length. The printing is done on two Hoe super-royal presses by skillful pressmen, and as each sheet passes into the press the number of cards is unerringly recorded by registers attached to the presses, and which are carefully locked every night to prevent any tampering. The sheets are then piled up and allowed to dry in order that they may not be damaged by future handling."

(y) See JOURNAL No. 17, page 21.

(z) From *The Paper World*, April, 1890. "The Story of the Postal Card."

(zz) From—The New Jersey Philatelist, July-Aug, Sept. 1882.

"After drying thoroughly, the sheets are then passed through the rotary slitter — a machine fitted with circular knives, which cuts them into strips of ten cards each, and trims the edge of the outside strip. The strips are then passed transversely through the rotary cross-cutters, the mechanism of which is similar to the "Slitters." The cross-cutters divide the strips into the single cards, which drop into a rotary hopper containing ten compartments. As soon as each compartment has received 25 cards the hopper revolves and throws the cards out upon a table. A number of girls then take them, and bind the perfect ones into packs of 25 each. Other girls then take the packs, and after recounting them put them in pasteboard boxes containing 20 packs or 500 cards each. The boxes are made entirely of one piece of pasteboard, without seam or paste, and after being filled are all weighed. Each box is supposed to weigh three pounds and two ounces. In the rear of the building is a large fire-proof vault with a capacity for storing 25,000,000 cards. By the stipulation of the contract the American Phototype Company is required to keep at least 10,000,000 in store all the time."

"So rapidly has the popular demand for postal cards increased that the works have lately been run night and day, employing in all nearly 500 hands, and producing nearly a million cards a day on the average. Every post office in the country requiring postal cards sends its order, together with a requisition for other supplies, to the office of the third assistant postmaster general at Washington. There the orders are separated, and all the orders for postal cards are made up in one general order and sent to the agency at Holyoke, the names of the post offices being put down alphabetically. An order is sent every day, and often includes the orders for several hundred post offices, and requiring all the way from a few hundred thousand to two, three and even four million cards to fill it. A large portion of the cards made are used in the eastern and middle states. New York City alone uses about 10 per cent. of the entire production. Chicago stands next to New York, using more cards than Boston. The southern states take but few cards."

Some issued and used cards seen are recorded for comparison.



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER



SPECIMEN.

UX5S.

By American Phototype Company.

UX5S. On 19 g/2 dull v. faint y-o-yellow soft clear semi-translucent card .012" thick. "SPECIMEN," 31 x 3mm. Roman thick and thin letters with serifs in red at center of card.

69 o/5 black

UX5a. On 19 f/1 dim faint y-o-yellow soft clear semi-translucent card .011" thick.

69 o/5 black

UX5b. On 19 f/1 dim faint y-o-yellow soft cloudy semi-opaque card .012" thick.

69 o/5 black

UX5c. On 19 f/1 dim faint y-o-yellow soft wove clear semi-opaque card .013" thick.

69 o/5 black

UX5d. On 19 f/1 dim faint y-o-yellow soft fine mottled semi-opaque card .013" thick.

69 o/5 black

UX5e. On 19 f/1 dim faint y-o-yellow soft mottled semi-opaque card .015" thick.

69 o/5 black

(To be continued)

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

Permission is given to use these numbers with reference "from Essay Proof Society Catalog."

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing.

ABBREVIATIONS

C—Canceled
E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A. etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Province of Canada

Revenues

(Continued from Journal No. 21, p. 43)

Additions to Catalog in Journals
No. 19, 20, 21.

1865. Bills.

B33TC. 1 Dollar.

1. Large die proof die sunk on India
paper
59 m/1 dim dusky violet 50.00

2. Small die proof on India paper
stamp size, probably cut down large
die proof.

65 m/2 dull dusky r-r-violet 35.00

1864. Laws.

L2E. 10 Cents.

3. Plate essays on India paper.

65 m/2 dull dusky r-r-violet 9.00

3a. Bicolor model plate essay on India
paper with vignette mounted over
35 m/1 dim dusky green essay.

Vignette color-	
3 -/1 dim o-red	15.00
13 m/2 dull dusky o-y-	
orange (brown)	15.00
61 m/2 dull dusky v-r-	
violet	15.00

3b. Bicolor model plate essay on India paper with vignette mounted over 48 m/1 dim dusky m. g-b-blue essay.

Vignette color-	
3 -/1 dim o-red	15.00
13 i/0 deep o-y-orange	15.00
13 m/2 dull dusky o-y-	
orange (brown)	15.00
61 m/2 dull dusky v-r-violet	15.00

Overprinted S in 5 i/0 deep o-o-red.

L16E. 5 Cents.

Plate essay on India paper.

3a. With inverted S.

33 m/1 dim dusky g-y-green 15.00

L26E. 1 Dollar.

3. Plate essay on India paper.

33 m/1 dim dusky g-y-green
frame and 69 o/5
black vignette 10.00

Ontario

Laws.

1864. Fee Fund.

Overprinted F.F. in 48 k/1 dim
dark m.g-b-blue.

O22TC. 60 Cents.

3a. Trial bicolor model 5 h/0 m. deep
o-o-red plate proof on India paper
with vignette mounted over in-
35 m/1 dim dusky green 15.00

1864. Law Society.

Overprinted L.S.

O31P. 5 Cents.

3a. Overprint L.S. in 3 k/0 dark d-red
37 m/1 dim dusky g-b-
green (N) 9.00

O34P. 30 Cents.

4. Plate proof on cardboard (N)
37 m/1 dim dusky g-b-green 9.00

O44P. 4 Dollars.

3. Plate proof on India paper.

37 m/1 dim dusky g-b-
green frame and
69 o/5 black vig-
nette 9.00

Quebec

Lower Canada Laws.

Overprinted L.C. in 3 i/0 deep o-red.

1864.

Q4P. 40 Cents.

3. Plate proof on India paper.

35 m/1 dim dusky green 8.00

Dominion of Canada

1868. Bills.

B40TC. 3 Cents.

3. Trial color plate proof on India
paper.

69 o/5 black 20.00

B54P. 3 Dollars.

3. Plate proof on India paper.

35 m/1 dim dusky green
frame and 69 o/5
black vignette (N) 25.00

Electric Light Inspection

1897. Change to

1900. Without control numbers.

E8P. 25 Cents.

5. Plate proof on white wove paper
imperf.

5 h/0 m. deep o-o-red (N) 5.00



E9P. 50 Cents. E9P.

Plate proof on white wove paper.
perf. 12 gummed.

6Chb. Handstamped CANCELLED 21
x 3mm. in violet.

5 -/0 o-o-red (N) 5.00

E10P. 1 Dollar.

Plate proof on white wove paper
perf. 12 gummed.

6Chb. Handstamped CANCELLED 21
x 3mm. in violet.

5 -/0 o-o-red (N) 5.00

Gas Inspection.

1875. Without control numbers.

G2TC. 25 Cents.

2. Trial color small die proofs on
India paper stamp size.

1 k/0 dark red 25.00

35 m/0 dusky green 25.00

61 k/2 dull dark v-r-violet 25.00

G2P2. 45 n/0 v. dusky b-g-blue
(N) 25.00

G4TC. 1 Dollar.

2. Trial color small die proof on
India paper stamp size. Copy seen
adhered to card backing.

69 o/5 black 25.00

G5TC. 1 Dollar 50 Cents.

2. Trial color small die proof on India paper stamp size.
35 m/0 dusky green 25.00

G7TC. 3 Dollars.

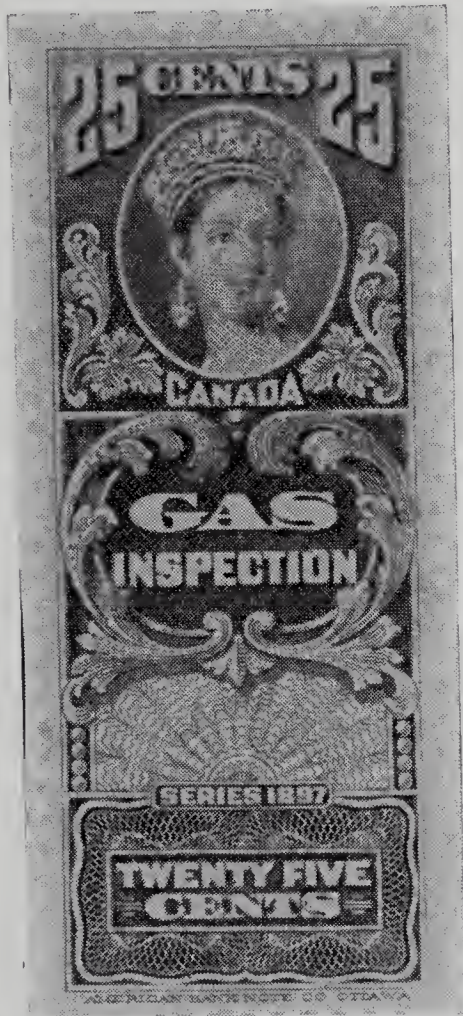
2. Trial color small die proof on India paper stamp size.
1 k/0 dark red 25.00
35 m/0 dusky green 25.00
61 k/2 dull dark v-r-violet 25.00

G7P2. 45 n/0 v. dusky b-g-blue (N) 25.00**G8TC. 4 Dollars.**

2. Trial color small die proof on India paper stamp size.
1 k/0 dark red 25.00
35 m/0 dusky green 25.00
61 k/2 dull dark v-r-violet 25.00

P4. Plate proof on cardboard.

- 45 n/1 dim v. dusky b-g-blue 10.00

G8P3. Add, imperf.**1897. G20P.****G20TC. 25 Cents.**

2. Trial color small die proof on India paper stamp size. Copy seen adhered to card backing.
15 m/3 dismal dusky y-orange (brown) 25.00
6. Plate proof on white wove paper perf. 12 gummed.
45 m/1 dim dusky b-g-blue (N) 5.00

G21P. 50 Cents.

6. 45 m/1 dim dusky b-g-blue (N) 5.00

G24P. 1 Dollar.

6. Plate proof on white wove paper perf. 12 gummed.

48 m/1 dim dusky m.g-b-blue (N)

5.00

**G24P.****G25P.****G25TC. 1 Dollar 50 Cents.**

2. Trial color small die proof on India paper stamp size.
37 m/1 dim dusky g-b-green 25.00

G26P. 2 Dollars.

2. Trial color small die proof on India paper stamp size.
37 m/1 dim dusky g-b-green 25.00

**G26P.****G26A-E.****G26A-E. 3 Dollars.**

2. Small die essay on India paper stamp size. Copies seen adhered to card backing.

- 15 m/3 dismal dusky y-orange (brown) 30.00
49 m/5 blue-black 30.00

1876. Supreme Court Laws.**SC1TC. 10 Cents.**

2. Trial color small die proof on India paper stamp size.
71 k/0 dark v-r-red 50.00

SC2TC. 20 Cents.

2. Trial color small die proof on India paper stamp size.
33 m/0 dusky g-y-green 50.00

SC3TC. 25 Cents.

2. Trial color small die proof on India paper stamp size.
57 m/2 dull dusky v-b-violet 50.00

SC4TC. 50 Cents.

2. Trial color small die proof on India paper stamp size.
71 k/0 dark v-r-red 50.00

SC5P. 1 Dollar.

2. Small die proof on India paper stamp size.
45 n/0 v. dusky b-g-blue (N) 50.00

**SC7A-E.**

SC6TC. 5 Dollars.

2. Trial color small die proof on India paper stamp size.
69 o/5 black 55.00

1897.**SC7TC. 10 Cents.**

2. Trial color small die proof on India paper stamp size.
15 n/3 dismal v. dusky y-orange (brown) 50.00

SC7A-E. 20 Cents.

2. Small die essay on India paper stamp size. Copy seen adhered to card backing.
23 m/5 yellow-black 60.00

1897. Weights & Measures.**WM42P. 1 Dollar 50 Cents.**

6. Plate proof on white wove paper perf. 12 gummed.
69 o/5 black (N) 5.00

**WM44P.****WM44P. 2 Dollars.**

6. Plate proof on stamp paper perf. 12 gummed.
69 o/5 black (N) 5.00

WM62P. 5 Dollars.

6. Plate proof on stamp paper perf. 12 gummed.
69 o/5 black (N) 5.00

Alberta**Laws.**

A34P. Journal No. 21 page 41 change to

A34TC3S. Trial color plate proof on India paper.

Manitoba**Laws.****WM62P.****1892. M92P to M96P.****M92P. 10 Cents.**

3. Plate proof on India paper.
35 m/0 dusky green 9.00

M93P. 20 Cents.

3. Plate proof on India paper.
35 m/0 dusky green 9.00

M94P. 25 Cents.

3. Plate proof on India paper.
35 m/0 dusky green 9.00

M95P. 50 Cents.

3. Plate proof on India paper.
35 m/0 dusky green 9.00

**M96P.****M96P. 1 Dollar.**

3. Plate proof on India paper.
35 m/0 dusky green 9.00
1892. Delete M90TC3 and M90P3 in
Journal No. 21, page 41.
1897. Insert date and change M92TC
to
M97TC. 10 Cents.
M97P. In Journal No. 21, page 42
change caption under illustration to
M97P to M99P.

**M97A-E.****M97A-E. 20 Cents.**

2. Small die essay on 21 g/2 dull v. f.
o-y-yellow soft wove paper .0035"
thick.
37 m/1 dim dusky g-b-green 15.00

3. Plate essay on India paper
5 i/0 deep o-o-red 10.00
13 i/0 deep o-y-orange 10.00
17 m/0 dusky -y-y-orange 10.00
37 m/1 dim dusky g-b-green 10.00

M94TC. Change to**M98TC. 25 Cents.**

3. Trial color plate proof on India
paper. Add.

- 45 n/0 v. dusky b-g-blue 9.00
69 o/5 black 10.00

M95TC. Change to**M99TC. 50 Cents.**

3. Trial color plate proof on India
paper.
7 i/0 deep r-orange 9.00

**M100P.****M100TC. 1 Dollar.**

3. Trial color plate proof on India
paper.

- 43 m/0 dusky g-blue 9.00

M96aE. Change to**M100A-E. 2 Dollars.**

Same design as M100P.

3. Plate essay on India paper. Add.

- 37 m/0 dusky g-b-green 10.00
43 m/0 dusky g-blue 10.00

Ontario**Laws.****O48TC. 20 Cents.**

3. Trial color plate proof on India
paper.

- 35 m/1 dim dusky green 10.00

O55P. 90 Cents.

3. Plate proof on India paper.

- 5 k/0 dark o-o-red (N) 7.50

O58TC. 3 Dollars.

3. Trial color plate proof on India
paper.

- 1 k/2 dull dark red 10.00

Quebec

1871.

Laws.

Q15TC. 10 Cents.

3. Trial color plate proof on India paper.

1 k/2 dull dark red 10.00



Q15P to Q23P.



Q24P to Q28P.

Q15P4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50Q16P. 20 Cents.
4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50Q17P. 30 Cents.
4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50Q18P. 40 Cents.
4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50Q19TC. 50 Cents.
3. Trial color plate proof on India paper.
37 m/0 dusky g-b-green 10.00

Q20P. 60 Cents.

4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50

Q21P. 70 Cents.

4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50

Q22TC. 80 Cents.

3. Trial color plate proof on India paper.
13 m/0 dusky o-y-orange (brown) 10.00Q22P4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50

Q23TC. 90 Cents.

3. Trial color plate proof on India paper.
5 k/0 dark o-o-red (N) 10.00Q23P4. Plate proof on cardboard.
5 i/0 deep o-o-red (N) 7.50

Q24P. 1 Dollar.

4. Plate proof on cardboard.
45 m/0 dusky b-g-blue (N) 7.50

Q25TC. 2 Dollars.

3. Trial color plate proof on India paper.
5 m/0 dusky o-o-red 10.00Q25P4. Plate proof on cardboard.
45 m/0 dusky b-g-blue (N) 7.50

Q26TC. 3 Dollars.

3. Trial color plate proof on India paper.
5 m/0 dusky o-o-red 10.00Q26P4. Plate proof on cardboard.
45 m/0 dusky b-g-blue (N) 7.50

Q27TC. 4 Dollars.

3. Trial color plate proof on India paper.
37 m/1 dim dusky g-b-green 10.00

Q28P. 5 Dollars.

4. Plate proof on cardboard.
45 m/0 dusky b-g-blue (N) 7.50

Registration



Q147P.

Q147TC. 15 Cents.

2. Trial color small die proof on transparent wove paper.
69 o/5 black 25.00

Q148P2. 30 Cents.

See Journal No. 15, page 210.

Australia Philatelic Advisers

According to *The Australian Stamp Monthly*, April 1, 1947, Postmaster General Samuel Cameron of Australia has a standing Advisory Committee representing art and philatelic organizations to assist the Department on postage stamp designs. Two prominent philatelist members of the committee are J. R. W. Purves and W. L. Russell serving with Daryl Lindsay, Director of the National Gallery of Victoria, and two representatives of the P. O. D. An open competition by Australians for designs was held and 663 designs were submitted by 226 competitors. Eight designs were accepted and awarded \$200 each. The designs illustrated were said to require some alterations but some of them, including the bull, crocodile and timber cutter on a high tree, designed by D. Cameron of Victoria, have now been issued.

Great Britain, A New Prince Consort Essay

"Our London Letter" by W. Denis Way in *Western Stamp Collector* for January 15, 1949, announces the recent discovery of a hitherto unknown essay of Great Britain prepared during the early reign of Queen Victoria. Unfortunately it is not illustrated and we are not given any information as to the design. We quote the following:

"Specialists are interested in the discovery of an entirely new type of Prince Consort essay, of which a block of nine has recently been discovered. It is printed in a very deep blue. The discovery of this, a century after it was prepared, shows that the final word can never be said on the stamps of any country, for even another hundred years hence some previously unknown item, of your country or mine, may come to light."

Union of South Africa Essays 1911, 1922

In *The South African Philatelist* for January 1949, A. Hilton Sydow published "Some Notes anent certain Essays for Postage Stamps of the Union of South Africa." In 1911, and again in 1922, the Union Government of South Africa advertised in the Union Government Gazette the terms of prize competitions for designs of proposed new series of postage stamps. Both these advertisements and announcements of the awards are given in full as well as some letters from some of the competitors that are very interesting and historical.

Mr. Sydow writes that in the 1911 competition D. MacKay of London won three of the six prizes and that five of his half tone designs were illustrated in the Catalogue of the Postage Stamps of the Union of South Africa issued by the Philatelic Federation of Southern Africa. MacKay's 1/2p, 1p and 5s essays exist in photolitho off-set. C. P. Immelman of Paarl, C. P., won the prize for the 6p and photos of his designs for the 1/2p, 1p, 2p, 3p, 4p and 6p were illustrated in Stanley Gibbons Monthly Journal on August 31, 1911 according to Mr. Sydow.

In the 1922 competition for a series of twelve designs prizes for nine denominations, none of which has been illustrated, three were awarded to Waterlow and Sons, three to Thos. DeLaRue and Co., two to Bradbury Wilkinson and Co., all of London, and one to W. Johnston. There were no awards for three denominations. Essays were also submitted by Harrison and Sons of London and Hayes of Middlesex. Mr. Sydow also tells that a pair of the Harrison essays depicting a "Springbok" are illustrated in the South African Standard Catalogue, and that a block of four of the Harrison essays was illustrated in "Stamp Collecting" for September 9, 1933. No essays are illustrated in this very informative article, which is now in the E. P. S. Library.

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Third Addenda

CONFEDERATE STATES
OF AMERICA

Continued from Journal No. 21, p. 48.
Since publication of above, Scott's Catalog Numbers have been changed. The numbers of essays and illustrations in Journal No. 21 should be changed as follows—

Old No. to New No.	201E-A to 2E-A
200 E-A to 1E-A	201E-B to 2E-B
200 E-B to 1E-B	202E-A to 3E-A
200 E-C to 1E-C	203E-A to 4E-A

3E-A. TWO CENTS.

Size of design 19.5x24 mm.
Engraved die essay on thick white paper 21x26 mm. (one known)
71 o/5 black

4E-A. FIVE CENTS.

Size of design 19.5x25 mm.
Engraved die essay on thick white paper 21x25.5. (one known)
71 o/5 black



Cotton.

5E-A.**5E-A. TEN CENTS.**

Size of design 19.5x24.5 mm.
Engraved die essay on thick white paper 21x25 mm. (one known)
71 o/5 black

Attributed to Manouvrier, New Orleans,



Cotton Planting.

3E-B.**3E-B. TWO CENTS.**

Size of design 30x21 mm.
Lead pencil, pen and wash ink drawing essay. On white wove paper mounted on card 60x103 with 204 E-B below. Card is inscribed in ink "New Orleans, La./Design." (unique)

71 o/5 black



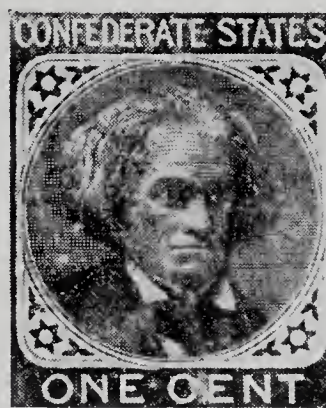
River Dock Scene

5E-B.**5E-B. TEN CENTS.**

Size of design 30x21 mm.
Lead pencil, pen and wash ink drawing essay. On white wove paper mounted on card 60x103 with 202 E-B above. (unique)

71 o/5 black

By Thomas DeLa Rue & Co., Ltd.,
London.

**1862.****14E-A.****14E-A. ONE CENT.**

Size of design 19x22.7 mm.
John C. Calhoun vignette engraved by J. Joubert. Engraved on steel in relief and plate electrotyped in 4 panes of 10x10=100 each.

a. Engraved die essay on glazed cardboard 93x60mm. Dated Mar. 12, 1862.

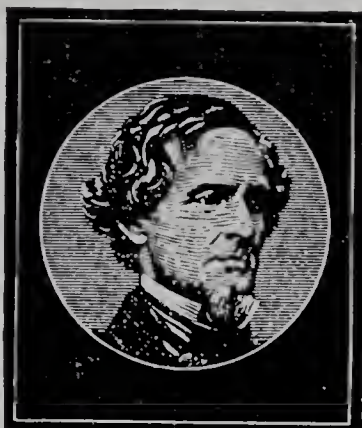
orange
black

b. Plate essay on white paper, imperf.
orange
deep orange
dull orange

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Third Addenda

SE-A. TWO CENTS.

Same design as one cent 14E-A. Engraved on steel in relief and plate electrotyped in 4 panes of $10 \times 10 = 100$. Recent private printings on white paper.
green



Jefferson Davis.

6E-A.



Jan. 11, 1862.

6E-A. FIVE CENTS.

Vignette engraved by F. Joubert. Collection of V. D. MacBride. Incomplete die essay relief engraving of vignette. "Too much 'solid' in the hair and in coat" and neckwear.

On glazed white card 92x60mm. Dated "Jan. 11-62." (1 known)

69 o/5 black

Jan. 14, 1862.

6E-B. Size of steel die 45mm. diameter.

Completed die essay of relief engraving of vignette before solid color surface was removed.

On glazed white card 92x60mm. Dated "Jan. 14-62" (1 known)

69 o/5 black



6aE-A.

Illustration is normal size.

6aE-A. TEN CENTS.

Same design as Scott's 6.

Plate typographed by De La Rue & Co., London, England. This plate was confiscated in transit and no stamps issued. This plate came into possession of the Frank P. Brown Co. of Boston about 1915 and many prints were made on various papers in several colors. Those seen are listed below.

a. On 9 f/2 dull faint o-red-orange thin wove paper.

15 b/0 light yellow-orange

71 a/0 very clear v-r-red

b. On 17 g/2 very faint o-yellow wove paper, some of which is watermarked with double line block letters 12 mm high "SHEEPSKIN," etc.

11 k/1 dim dark orange

17 b/1 dim light o-y-yellow

35 -/5 gloomy green

35 b/5 gloomy light green

35 c/5 gloomy v. light green

39 m/1 dim dusky blue-green

41 i/4 smoky deep b-b-green

41 m/3 dismal dusky b-b-green

51 m/0 dusky b-v-blue

69 m/3 dismal dusky r-v-red

70 b/1 dim light m r-v-red

71 i/0 deep v-f-red

71 i/0 deep v-r-red

c. On 19 f/1 dim faint y-o-yellow wove paper.

15 -/1 dim yellow-orange

41 m/3 dismal dusky v-blue-green

d. On 19 g/2 dull very faint y-o-yellow vertically laid paper.

41 i/4 smoky deep b-b-green

50 m/1 dim dusky m. blue

e. On 23 g/2 dull very faint yellow thick wove paper some of which is watermarked "CASLON" double line-block letters 10 mm high, in an arc.

3 -/0 orange-red

23 -/0 yellow

51 m/0 dusky b-v-blue

BRAZER'S ESSAYS FOR U. S. ADHESIVE STAMPS—Third Addenda

f. On 41 f/3 dismal faint b-blue-green wove paper.

- 35 i/5 gloomy deep green
- 42 k/3 dismal dark m. g-blue
- 43 m/2 dull dusky g-blue
- 50 m/1 dim dusky m. blue
- 61 k/2 dull dark v-r-violet
- 71 -/2 dull v-r-red



“Stonewall” Jackson.

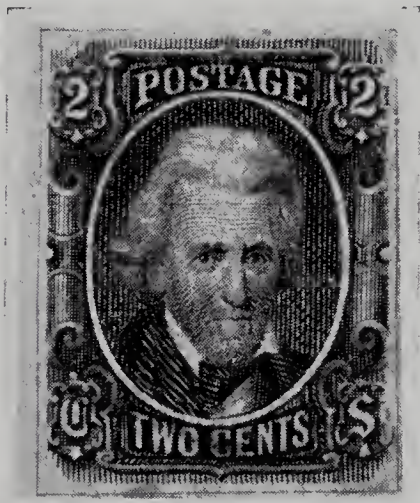
6aE-B.

6aE-B. TEN CENTS.

Size of design 18.5x22 mm.
Surface printed essay on very pale buff wove paper 22x27 mm. (rare)

- 71 k/2 dull dark v-r-red

By Archer & Daly, Richmond, Va.



8E.

May 1863.

8E. TWO CENTS.

Die essay with thin frame lines on 19 f/2 dull faint y-o-yellow soft wove paper stamp size.

- 69 o/5 black



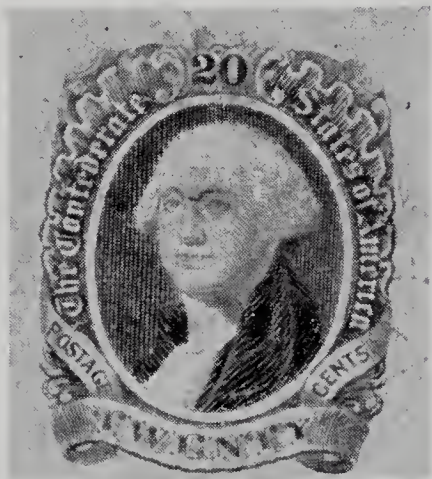
12E.

Design same size as stamp.

12E. TEN CENTS.

Die essay of engraving without outer line and head is a different engraving than that used on stamp No. 12. There are also many differences in the frame. On stamp paper about 23x28mm. (2 known)

- 45 m/1 dim dusky b-g-blue



13E.

June 1, 1863.

13E. TWENTY CENTS.

Completed line engraving but without shadow and background etching.

Die essay on 19 f/2 dull faint y-o-yellow soft wove paper about 26x27mm.

- 5 m/1 dim dusky o-o-red

Ten Decades Ago, 1840-1850

A Review by the Editor

"Ten Decades Ago, 1840-1850. A Study of the Work of Rawdon, Wright, Hatch and Edson of New York City, to which is added sundry comments, and articles of interest, illuminating the scene of that time." By Winthrop S. Boggs. Published in 1949 by The American Philatelic Society, Inc., thru the medium of the A. P. S. Philatelic Research and Literature Committee. 100 pages, 7 x 10 inches in brown paper cover. Price \$2.00.

This book, beautifully printed on enamel paper with handsome illustrations, including some we have not seen before, contains many valuable facts of reference value. It is divided into four parts. The first part deals with the history of the bank note engraving firm of Rawdon, Wright, Hatch & Edson, and is partly based upon a series of articles by Dr. Clarence W. Brazer published in the *Collectors Club Philatelist*, beginning in 1938, and others in the *Essay Proof Journal*. A general credit is given in the Introduction also to S. B. Ashbrook, Karl Burroughs, Elliott Perry, Dr. Carroll Chase and John N. Luff, and at the end of the book to Dr. Julian Blanchard for studies and illustrations of bank notes. But the reader is not informed as to the real authors of the particular information given.

Part Two is a selection of interesting and historical documents about the 1845 and 1847 United States stamps and the early Canada stamps, republished from Mr. Boggs' *Canada Book*, Vol. 2, with the author's comments in a very readable style. An error occurs in translating the signature of the writer of several of the R. W. H. & E. 1852-59 letters by C. L. Van Zandt, this being given as "C. Stangandt." On May 16, 1860 he was Superintendent of the Printing Department of the American Bank Note Co., and from 1864 to 1870 was a Trustee of that company and served as Secretary from 1864 to 1869, as he previously had served Rawdon, Wright, Hatch & Edson prior to the 1858 amalgamation.⁽¹⁾ The editor has failed to fill in the blanks left by the author on pages 18, 19, 22, etc., for page references, which leaves the reader confused. Mr. Boggs gives several tables of the time required to produce the early Canada stamps. His Summary of Conclusions of this part includes the following: "That under the terms of the contract with the United States Post Office, and in view of the expected large volume of stamps required, two STEEL plates were made, one for the 5c, and one for the 10c, each of two hundred subjects, in two panes of 100 each (10 x 10)." In several other comments the author points out the references to steel plates.

Part Three is a complete reprinting, including the illustrations, of an article from *Harper's New Monthly Magazine* for February, 1862, entitled "Making Money—The American Bank Note Company," most of which was previously published with nine of these illustrations by Dr. Clarence W. Brazer in the *Collectors Club Philatelist*, October 1943, and others in *The Essay Proof Journal*, October 1945.

Part Four consists of a reprint of an article that appeared in *Harper's New Monthly Magazine* for October, 1871, with its illustrations, entitled "New York City Post Office" and a section entitled "A Reprint of the Pages of Post Office Information from a Manual of New York City, Dated 1866," which contains much information of interest to the student of postal history of that time.

Canada Air Letter Sheet Proofs

In A. M. Konwiser's column on "United States Postal History" in *Western Stamp Collector* for January 4, 1949, we find the following item:

"This department has a letter from the Canadian Post Office, replying to inquiry made, that to their knowledge there are no Air Letter Sheet proofs in white. This department made the inquiry after being told that a 'set of proofs' on the Canada Air Letter sheets were recently offered in New York. The Canada department also writes they intend to check up on the manufacturers of the Air Letter sheets."

(1) See "The Bank Note Engraving Companies," by Clarence W. Brazer, *Collectors Club Philatelist*, October 1942, p. 251.

Report of Auction Sales of Proofs

By the Editor

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its Addenda.

J. N. Sissons, Toronto Sale, December 3, 1948.

New Brunswick

1851	6p violet-black 1890 Government reprint (Cat. 12.50)	.....2TC5	16.00
	1s dull violet 1890 Government reprint (Cat. 15.00)	.....3TC5	18.00
1860	5c brown Connell plate essay on India paper (Cat. 22.50)	.....11E-3	26.00

Rebson Lowe Ltd., London Sale, December 15, 1948.

Great Britain

1841	2p blue plate essay without letters in corners, corner pair	.....4E5	40.00
1929	£1 black plate proof on thin card imperf. block of 4, one only perfect		
		209P4	136.00

Ireland

1922	black small overprint proof signed on back but creased	.....1P5	12.00
	red small overprint proof signed on back, corner block of 4	.....9P5	12.00
	black Thom & Co. overprint proof, 2 strips of 6 with varieties	..15P5	24.00
	1p scarlet Thom & Co. essay overprint on G.B. 1p stamp	.....24E6	21.00
	35 different colors Dollard lithographed essays in pairs, also 9 pairs		
	Chile 1911		26.00
	1p green Pictorial Machine Co. plate essay perf. strip of 5	.....66E-B	88.00

Harmer, Rooke & Co. Inc., New York Sale, January 5, 1949.

United States

1869	3c green small numeral plate essay perf. grilled block of 4	....114E-Ch	11.00
	5c brown-violet die essay on proof paper	.....115aE-Ec	30.00
	24c black on orange-buff plate essay imperf.	.....120E-Cd	10.00
	30c black on brown-violet plate essay imperf.	.....121E-Ck	10.00
	30c black on pink plate essay imperf.	.....121E-Ck	9.00
	30c black on salmon-red plate essay imperf. pair	.....121E-CK	18.00

H. R. Harmer, Ltd., Sale, London, January 10, 1949.

L. T. Vowles, Newfoundland

1857	1p. black trial color plate proof on cardboard, corner block 4	....1TC4	54.00
	3p. black trial color plate proof on cardboard, corner block 4	..3TC4	52.00
	3p. black trial color plate proof on cardboard	.....3TC4	16.00
	4p. black trial color plate proof on cardboard	.....4TC4	18.00
	6½p. black trial color plate proof on cardboard	.....7TC4	19.00
	8p. black trial color plate proof on cardboard	.....8TC4	18.00
1866	13c. black trial color die proof on India paper on card (Goodall)		
		30TC2g	88.00
1894	½c black plate proof on stamp paper imperf. block of 4	.....58P5	50.00
1910	6c claret Type B die proof	92AP1	44.00
1911	8c peacock blue die sunk proof on paper	.....110P1	58.00
	9c blue-violet plate proof imperf. margin pair	.....111P5	76.00
	12c red-brown plate proof imperf. horizontal pair	.....113P5	40.00
	15c sepia trial color die sunk proof on card	.....114TC5	58.00
	6c, 8c, 9c, 12c, 15c black trial color plate proofs on card, 5 blocks of 4		
		109-114TC4	81.00
1919	black master die essay with blank value tablets on thin buff paper		
		115E-B	64.00
	brown master die essay with blank value tablets on thin buff paper		
		115E-B	50.00

	rose-red master die essay with blank value tablets on thin white paper		
		115E-B	48.00
	black master die essay with numeral circles only blank	115E-C	64.00
1919	15c yellow-brown and black, deep brown and blue and a forgery, Vickers-Vimy, Whitehead, Morris plate essays perf. 14 (3)	C2E-6	140.00
1920	3c on 6c red-brown Cabot plate essay overprint bars 10½ mm. apart, perf. (25 known)	C1E-6	148.00
1923-4	2c sepia trial color die sunk proof on paper	132TC1	42.00
	5c dark green trial color die sunk proof on paper	135TC1	40.00
	8c, 10c, 12c, 20c, trial color die sunk proofs on paper (6) Each	137-143TC1	36.00
	24c grey-black trial color die sunk proof on paper	144TC1	44.00
	5c in 12 colors die sunk proofs on paper (12)	135TC1	252.00
	12c orange-brown trial color plate proof perf. 14	141TC6	26.00
1928-9	4c orange-brown essay incomplete shading behind numerals imperf.		
		148E-C	42.00
	4c myrtle-green essay incomplete shading behind numerals imperf.		
		148E-C	40.00
1929-31	1c to 10c trial color die proofs	Each-163-169TC1	36.00
1931	15c gray-black Air Mail trial color die sunk proof on paper	C6TC1	84.00
	50c black Air Mail trial color die sunk proof on paper	C7TC1	84.00
	50c green Air Mail large die sunk proof on paper	C7P1	76.00
	\$1. black Air Mail trial color die sunk proof on paper	C8TC1	84.00
	\$1. blue Air Mail large die sunk proof on paper	C8P1	76.00
1931	1c to 30c trial and normal color die proofs, Each average price		
		172-182TC1	35.00
1932	1c to 6c incomplete die essays in states of engraving, Each	184-192E-B	35.00
	10c incomplete die essays in states of engraving, Each	193E-C	52.00
	30c incomplete die essays in states of engraving, Each	198E-C	35.00
1933	75c bistre Air Mail unfinished large die sunk essay on paper	C17E-B	54.00
	75c bistre Air Mail large die proof on wmk. paper	C17P1	58.00
	5c to 75c black Air Mail set of 5 trial color die proofs on wmk. paper	C13-C17TC1	310.00
	5c to 75c normal color Air Mail set of 5 die proofs on wmk. paper	C13-C17P1	280.00
1933	1c gray-black Humphrey Gilbert large die proof on wmk, paper	212P1	54.00
	2c to 20c normal color die proofs on paper, (6) Each	213-223P1	42.00
	24c violet-brown large die proof on unwmk. paper	224P1	54.00

Nova Scotia

1860	10c black trial color die proof on India paper on card	12TC1	70.00
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Carl E. Pelander, New York Sale, January 6, 1949.

Cuba

1871	12c black, ultramarine, green trial color small die proofs on one sheet heavy bond	50TC2	17.50
	25c black, ultramarine, green trial color small die proofs on one sheet heavy bond	51TC2	18.00
1899	1c to 10c and 10c Special Delivery, large die sunk essays with corrections annotated on cards. Set of 6	227-231, E3P1	115.00
	1c to 10c and 10c Special Delivery, large die sunk proofs each officially Approved by P. M. General June 1899, Madison Davis, acting 3d Ass't. P. M. G. Set of 6	227-231E3P1	110.00
	1c to 10c normal color large die sunk proofs, set of 5	227-231P1	42.50
	10c orange Special Delivery "Inmediata" large die sunk proof	E3P1	26.00
	10c blue Special Delivery large die sunk proof 93x80mm.	E2TC1	17.50
1931	5c to 1p yellow-green trial color proofs on India paper, lot of 6 (no 10c or 40c)	C4-C11TC3	125.00
	10c blue, green, 20c black, 50c black trial color proofs on India paper	C13-C15TC3	95.00
1899	1c albino envelope die proof, with glued border	U9TC1	9.00
	1c albino envelope die proof on bond paper	U9TC1	19.00
	2c pale brown wash and pencil drawing essay for envelope stamp on white card	U13E-B	37.50
	2c albino envelope die proof on heavy bond paper	U13TC1	13.00
	2c light brown wax embossing envelope die essay on bond paper	U13EA	26.00
	2c bronze wax embossing envelope die essay on bond paper	U13EA	22.00

	5c albino envelope die proof on bond paper	U17TC1	17.00
	5c albino envelope die essay on bond paper part of background in orange	U17EA	27.00
	5c claret wax embossing envelope die essay on bond paper	U17TC	21.00
1911	1c postal card proof on thin green paper		15.00
1874	10c black die essay with arms omitted on glazed paper 43x49mm		22.00
	10c green die essay complete design on glazed paper 63x76mm		22.00

H. R. Harmer Ltd., London Sale, January 17, 18, 1949.

Ascension

1924	black master die essay with blank vignette and value tablets, on glazed card	10E-B	48.00
	1p black die essay without vignette "BEFORE HARDENING" on glazed card	11E-C	40.00
	2s black die essay without vignette "BEFORE HARDENING" on glazed card	20E-C	50.00
1934	1p black vignette only die essay on glazed card	24E-A	40.00
	½p blue vignette only die essay on glazed card	23E-A	40.00
	1½p black and blue trial color die proof on glazed card	25TC1	72.00
	5p blue and black die proof on glazed card	28P1	72.00
	1s carmine die essay of frame only	30E-B	58.00
	1s carmine and black die proof on glazed card	30P1	92.00

Nevis

1861	1p lake-rose plate proof on thin paper, complete sheet of 12	1P3	84.00
	1p ultramarine trial color plate proof on card, complete sheet of 12	1TC4	50.00
	1s blue-green plate proof on thin paper, block of 9	12P3	112.00
	1s lake trial color plate proof on card, complete sheet of 12	4TC4	42.00

Harmer, Rooke & Co., Inc., New York Sale, February 2, 3, 1949.

United States

1846	5c blue Albany die essay on bond, stamp size	1XaEc	17.00
1867	1c olive-green with coupon die sunk essay on India paper on large card	63E-Ba	19.00
1862	2c black large die sunk proof on large card	73P1	90.00
	5c brown large die sunk proof on large card overprinted SPECIMEN	76P1S	57.50
	2c black large die sunk proof on large card overprinted SPECIMEN	73P1S	105.00
1869	12c rose large die essay die sunk on card	117E-Cb	100.00
	15c brown frame only large die sunk essay on large card	119Eb	100.00
	24c green frame die essay with violet vignette mounted, large die sunk on card	120E-D	100.00
	1c to 12c and 30c, 7 large die proofs die sunk on large cards	112-121P1	500.00
1929	2c carmine Sullivan large die sunk proof on card (ex F. D. R.)	657P1	102.50
1930	4c brown large die sunk proof on card	685P1	100.00
	2c carmine Pulaski large die sunk proof on card (ex. F. D. R.)	690P1	105.00
1932	2c carmine Lake Placid large die sunk proof on card (ex. F. D. R.)	716P1	140.00
	3c violet, 5c blue Olympic large die sunk proofs on cards (ex. F. D. R.)	718-719P1	310.00
	3c violet Webster large die sunk proof on card (2) each	725P1	102.50
1933	3c violet Oglethorpe large die sunk proof on card (ex. F. D. R.)	726P1	107.50
	3c violet Newburgh large die sunk proof on card (ex. F. D. R.)	727P1	150.00
	3c violet Chicago large die sunk proof on card	729P1	102.50
1923	24c carmine Air Mail large die sunk proof on card	C6P1	200.00

H. R. Harmer, Ltd., London Sale, February 14, 15, 1949.

Bermuda

1865	1s black trial color die proof on card stamp size	4TC4	22.00
	3p orange plate proof, v. f. horizontal pair overprinted "CANCELLED"	5P4C	25.20

Carl E. Pelander, New York Sale, February 16-18, 1949.**Panama**

1892 1c to 1p normal color set of 7 large die proofs on India paper 15-21P1 105.00

Haiti

1881 black die essay with blank value, design by M. Laforestine similar to
issued design but with additional blank label at bottom1E-A 52.00
1c to 20c vermillion trial color plate proofs v. f. set of 61-6TC5 31.00
1c, 2c, 3c black trial color die proofs in small sheet 120x80mm. 1-3TC2 15.50
5c, 7c, 20c dull violet trial color die proofs in small sheet 120x80mm.
4-6TC2 26.00
1887 black master die essay for set with blank value labels on thin card
21E-B 12.00
3c orange die essay frame as above but coat of arms vignette 23E-A 15.50
1891 2c trial color (6) plate proofs all with sheet margins27TC5 15.50
1898 2c black die essay by Hamilton B. N. Co. on India paper47E1 8.00
2c vermillion die essay by Hamilton B. N. Co. on India paper . .47E1 10.50
blue master die essay for set, with blank value circles on card 46E-C 11.50
1898-99 1c to 1g complete set 15 plate proofs on card, the three 1899 being
pairs52-66P4 50.00
1904 1c to 50c black plate essays set of 5 with blank vignettes, perf. and gum
82-88TC6 7.00
1898 2c to 50c Postage Due plate proofs in normal colors on card and bond
J1-4P5 15.50

Robson Lowe Ltd., London Sale, March 2, 1949.**United States**

1869 1c brown imperf. plate essay, block of 4 with imprint112E-Dc 16.00
1c buff perf. plate essay no grill, block of 4112E-Dd 20.00
2c brown perf. grilled plate essay, block of 4 with imprint . .112E-De 16.00
2c dark-brown perf. grilled plate essay, block of 4 with imprint
112E-De 19.00
2c orange-brown, 3c violet plate essays perf. and grilled blocks of 4
112E-De-113E-Ch 32.00
3c orange plate essay perf. and grilled block of 4113E-Ch 15.00
3c blue plate essay perf. and grilled block of 4113E-Ch 16.00
5c dull red-violet imperf. plate essay, block of 4115aE-Fc 26.00
5c buff imperf. plate essay, block of 4115a-E-Fc 26.00
12c blue perf. and grilled plate essay, block of 4117E-Ce 26.00
12c rose-red perf. and grilled plate essay, block of 4117E-Ce 28.00
24c green and violet plate proof on India paper, block of 4120P3 30.00
30c blue and carmine plate proof on India paper, block of 4121P3 32.00

Eugene N. Costales, New York Sale, March 8, 1949.**United States**

1853 1c black die essay for Envelope wrapper wood cut on laid paper over-
printed SPECIMEN 6.75
1861 1c red plate essay with Coupon, o. g. perf. between63E-Bh 9.50
1863 2c, 3c, 5c green wood cut essays on yellow wove paper, plate of 9
imperf. (2 thin)73E, 74E, 75ECh 21.00
1867 3c yellow-orange Liberty head die essay imperf85E-Gi 6.50
1872 1c brown Postal Card on trial color y-g-yellow proofUX1P-TCa 9.50
1c brown Postal Card on trial color blue fibre proofUX1P-TCb 9.75
1c brown Postal Card on trial color blue-green proofUX1P-TCd 9.75
1c o-o-red Postal Card die essay on rough cardUX1E-Zc 9.50
1875 1c black on faint blue Postal Card die essay (discolored) . .UX4E-Hi 7.00
1c black on thin green Postal Card trial color proofUX5TC 9.50
1875 5c, 10c reproduction plate proofs on card3.4P4 18.25
1861 3c lake plate proof on India paper66P3 6.25
3c scarlet plate proof on India paper74P3 10.00
15c black plate proof on India paper pair77P3 5.75
1869 24c green and violet plate proof on India paper120P3 6.00
1870 2c red-brown plate proof on India paper, pair146P3 3.75
10c brown plate proof on India paper150P3 3.00
12c violet plate proof on India paper151P3 3.00

	15c orange plate proof on India paper	152P3	3.50
	90c carmine plate proof on India paper	155P3	3.00
1873	15c yellow-orange plate proof on India paper	163P3	4.00
1894	\$2 blue plate proof on card	262P4	11.00
1869	15c brown and green (etc.) Atlanta trial color plate proof on card		
		129TC4	14.00
	90c black and green (etc.) Atlanta trial color plate proof on card		
		132TC4	17.50
1873	1c to 90c State Atlanta trial color plate proofs, 5 sets of 11 in 5 colors		
		O57-67TC4	147.50
	1c to 90c War Atlanta trial color plate proofs, 5 sets of 11 in 5 colors		
		O83-93TC4	147.50

Herman Herst, Jr., Boston Sale, March 18, 1949.

1861	1c black trial color plate proof on white wove imperf.	63TC5	5.00
	1c rose, violet, orange, sepia trial color plate proofs on white wove imperf.	63TC5	11.00
1867	3c scarlet on blue chemical paper Lowenberg essay pair perf. hori- zontally only	85E	8.00
	3c brown on blue chemical paper Lowenberg essay imperf. gummed	85E	4.00
	3c red on blue chemical paper Lowenberg essay perf. block of 4 . .	85E	10.00

Stanley Gibbons, Ltd., U. S. Catalogue

Stanley Gibbons, Ltd., London 1948 Part III United States and Possessions Catalogue of Postage Stamps, the first edition in separate form, comprising 70 pages in board covers. Price 70 cents. We quote from the Introduction.

"Owing to the time taken in binding nowadays and with the object of saving paper by printing smaller quantities of the less popular sections, we have decided to publish what would have been 'Part III' (Foreign Countries outside of Europe) of our Catalogue in sections, of which this is the first. Sections for Central America and South America will appear next and others will follow as we are able to prepare them."

"Those Premieres Gravures which are now known to be only printer's samples or essays have been deleted; a number of unnecessary shades and other items have been dropped, while some important additions (for example, the Z grills) have been made." "In all this revision we have had the valued assistance of M. O. Bacher, D. Phil., who has given ungrudgingly of his time and knowledge to the task."

"The prices of the stamps of U. S. A. and the U. S. Possessions have been carefully revised throughout and a very large number of rises will be noted. There has been no decline in the popularity of U. S. issues and it is unlikely that there ever will be."

The pricing is in pounds, converted at one pound equals four dollars. In bicolor stamps the color of the vignette is given first and the frame second, which reverses the custom in America. A separate number is given each shade of each stamp. The system of numbering by classes is similar to Scott's but in some classes a different prefix letter is used. In the 1861-66 issues the 3c lake and 3c scarlet are omitted as these are trial color proofs (see JOURNAL No. 2, page 85). There is much valuable information as to the source of the vignette designs, exact dates of issue, etc. All stamps are illustrated with line cuts (not half tone) at $\frac{3}{4}$ size with enlargements of type or die variations.

Billig's Philatelic Handbook, Vol. IX

A Review by the Editor

Published 1948 by Fritz Billig, Jamaica 3, N. Y. 208 pages, 6 x 9 $\frac{1}{4}$ inches, brown-red, cloth bound, gilt lettered. Price \$4.00.

This handbook is excellently printed on fine coated paper and is lavishly illustrated. It contains an Index of Volumes 7 to 9 of the series of similar handbooks. Eight pages

are devoted to United States cancellations, letters T to Z, triangles, etc. which are illustrated and identified by town, color and stamp on which found. Brazil cancellations of straight lines and stars fill eight pages, but we do not find a list of identified towns for the stars. Cancellations of German Colonies are priced. There is also what appears to be a complete list of Italian post office numeral cancellations up to 4473, filling 37 pages. Also a beautifully illustrated 24 page list of Japan postmarks up to 1893 and a list of Japanese post offices. Russian post office numeral cancellations identified by towns fill 11 pages.

There are also specialized priced Catalogs of the stamps of German South-West Africa, Hamburg, Hanover, Heligoland, Prussia, and Russia including shades of color in pairs, strips, blocks of four, etc.

But the most important article of 60 pages is devoted to the Plating of Norway stamps No. 1 fully illustrated, No. 3, No. 4 and No. 5 also illustrated, by courtesy of the *Collectors Club Philatelist* and H. L. Lindquist and the respective authors J. Jellestad, A. Odfjell, and Dr. Justus Andersen.

This handbook should be valuable to collectors who specialize in the stamps of these countries.

In Memoriam

Peter Van Orden Barkelew, E. P. S. C-29

Southern New Jersey has lost one of its leading philatelists in the death, on March 10, 1949, of "Pete" Barkelew, as he was best known among his stamp collector friends in the Moorestown Area.

Mr. Barkelew was born in Jersey City in 1885 and had been interested in stamp collecting for some twenty years. In his travels he was always on the lookout for finds and was an eager trader. No philatelic gathering was dull when Pete was there, and he gave generously of his time and shared his enthusiasm and energy in any philatelic activity. His favorite subject was the U. S. classics with particular reference to cancellations, although he had many side-lines.

Among Pete's philatelic memberships were the A. P. S., S. P. A., Collectors Club, Masonic Stamp Club, Essay Proof Society, Lansdowne Stamp Club and the Southern New Jersey Chapter 154 of the A. P. S. He and the late C. Roland Beegle were the leaders in establishing this chapter in March 1937, which now numbers among its members the leading philatelists between Salem and Mount Holly.

Mr. Barkelew leaves a wife, Mrs. Norma B. Barkelew; a daughter, Mrs. G. Bonney of Watertown, N. Y.; and a son, Robert B. Barkelew of Philadelphia.

Thomas D. Perry.

Anson D. King, E. P. S. 404

Anson D. King, 70, former alderman, an active church and civic worker, died at his home in Gloversville, N. Y., on February 17, 1949. Until three years ago, when he retired from active business, he had been associated with his brother, and previously with his father, in a leather manufacturing business that had been established by his grandfather.

For 35 years Mr. King had been a member of the Gloversville Y. M. C. A., serving on the Board of Directors and on its Boys Work and Camp Committees, which represented two of his pet projects. Besides spending considerable time in assisting with various activities for the youths, he was a generous contributor of funds for needed improvements.

In addition to his many other activities, stamp collecting was an outstanding hobby, his collection being one of the best and most valuable in his area. Among the philatelic organizations to which he belonged is the Essay Proof Society, Mohawk Valley Chapter of which he was a Contributing Member (No. 404).

(Abstracted from *The Leader-Republican*, Gloversville, N. Y., February 17, 1949.)

Reports of Chapter Meetings

New York Chapter No. 1

JULIAN F. GROS, *Chairman*

ANDREW P. RASMUSSEN, *Secretary*

Meeting of January 26, 1949. Members present, Altmann, Blanchard, Brazer, Brooks, Esternaux, Gros, Harrison, Holton, Morris, Mott, Rasmussen, Rice. Visitor, Robert P. Womack.

Mr. Mott showed a very interesting collection of proofs of Christmas Seals of the various years, each in seven different stages of printing and color blending to form the completed stamp. He also showed a set of imperforate blocks of the same stamps.

Foster W. Rice showed a portrait in oil painted by his great-grandfather Nathaniel Jocelyn (1796-1881), who was also an active bank note engraver and executive of his time. This portrait, purchased by Mr. Rice some time ago, had just lately been identified, he explained, as that of Captain Park Benjamin (1796-1824), father of Park Benjamin the poet (1809-1864) and grandfather of Park Benjamin the late New York attorney (1849-1926), the identification having been made possible by comparison with an inscribed steel engraving by Johnson & Throop. Mr. Rice stated that the portrait was in the process of being transferred from himself, great-grandson of the painter, to a great-grandson of the subject, a rather unusual sort of coincidence.

Thomas Morris, the main speaker and exhibitor of the evening, showed rare and oftentimes unique die essays and proofs of the 20th Century, among which were issues of 1901, 1904 (Louisiana Purchase Exposition), 1907 (Jamestown), 1908 (many from the F. D. Roosevelt collection), 1922, 1925 (Lexington-Concord, Huguenot-Walloon and Norse American), 1926 (White Plains), 1930 (1½c Harding stamp).

Dr. Clarence Brazer showed George Wray's collection of Sanitary Fair issues and material, including predominantly beautiful color trials and proofs of the Great Central Fair in Philadelphia. There were also some rare and interesting Sanitary Fair covers. Dr. Brazer gave an interesting description of the use of the Great Central Fair stamp die donated by Butler & Carpenter, and used later for experiments with fugitive inks, safety papers, methods of printing, etc.

The last exhibitor was Dr. Julian Blanchard who showed first some early U. S. examples of extremely crude bank note engraving. He then showed some later notes with vignettes engraved by James David Smillie, together with some of his etchings of a still later period, these being selected to illustrate the several interesting ways this artist engraved his signature. Dr. Blanchard also showed several examples of bank note vignettes bordered with the familiar cross hatching seen on some of our early stamp proofs, explained by Dr. Brazer as having been applied to prevent slipping by the transfer roll.

Meeting of February 9, 1949. Members present, Altmann, Blanchard, Dr. & Mrs. Brazer, Brooks, Esternaux, Finkelburg, Gros, Higgins, Morris, Ohlman, Wray; visitors, Aaron Binder, Walter W. Chadborne, Malcolm O'Reilly, Edmond Queyroy, Paul Wise, Robert Womack, and our guest speaker of the evening, Arthur Pierce of Philadelphia, with Mrs. Pierce.

Mr. Pierce, in his introductory remarks, called attention to the centenary of the first stamp of Bermuda now at hand and began his exhibit with the proofs and stamps of this country. He made some interesting comments on the Perot issue of hand struck stamps for Hamilton and other provisional issues. Outstanding items included a rare die proof by De LaRue with the head of Victoria engraved by Joubert; essays for the surcharged provisional issue of 1874; a 1901 essay for the farthing stamp for newspaper mailing, and specimens of the issued stamp; die essays for vignettes of the dock type issue of 1902 and color trials of the same, as well as a "Specimen" set; proofs of the 1910 issue copied from Hog money, some in multiples; an essay for the 2 shilling stamp of 1912, bearing resemblance to stamps later issued for St. Vincent; 1921 commemorative issue proofs of the 2nd set with and without "Specimen," and a set of the issued stamps with "Specimen" overprint; and various stamps of Bermuda overprinted "Cancelled."

Mr. Pierce continued his exhibit with St. Vincent, showing specimens of the Perkins, Bacon & Co. issues and of the 1880 issue, essays of the incomplete die, color trials of the ½d 1899; 1909 issue die essays without value tablet, and the set surcharged "Specimen"; and the 1913 King George Head, die essay without value.

An interesting Jamaica item was the "Slavery" stamp which was suppressed and specimens of the stamp issued in place thereof.

Mr. Esternaux showed a recently acquired unique die proof of the China issue of 1938 for the U. S. Constitution commemoration.

Dr. Brazer, our next exhibitor, showed items recently obtained from Spain, consisting of a complete left pane of the U. S. 6c issue of 1870, plate No. 26, India on card, and other sheets of proofs of Hawaii, Argentina and Honduras postage stamps, and a Chile Revenue stamp which came originally from a short-lived branch of the National Bank Note Co. opened in Madrid about 1876 to obtain contracts for Spanish postage stamps.

Mr. Meurer showed trial color proofs of the Centennial envelope stamps, Trans-Mississippi essays, U. S. envelope die proofs and Red Cross Seal die proofs, and a miscellaneous collection of oddities such as inverted centers, inverted surcharges, etc.

Edmond Queyroy, our last exhibitor, showed a beautiful lot of progress essays, proofs and die proofs of France, Monaco, etc.

Special meeting of February 17, 1949. Members present, Blanchard, Brazer, Britt, Brooks, Esternaux, Gros, Lidman, Perry, Smeltzer, Wray; visitor, Dr. Clarence Hennan of Chicago, President of the Essay Proof Society.

The Chairman stated that this special meeting had been arranged to coincide with a visit to New York of our esteemed President, Dr. Clarence Hennan, in order that we might be favored with a showing from his great collection of essays and proofs.

Dr. Hennan then exhibited two volumes of essays, proofs and stamps of the Central American countries, of Dominica and Haiti, and of the Argentine Republic. The speaker first explained that he is not a collector of essays and proofs exclusively, but uses these as "scenery" in his regular stamp collection. And what "scenery" was displayed! Sprinkled throughout were the beautiful essay designs, die proofs, blocks, strips, trial colors, etc., that the Essay-Proof collector delights in, many of them very rare and some even unique. Exceptionally interesting and unusual pieces were too numerous to be recorded, but the following items may be mentioned as illustrative: Examples of "printer's waste" of the first issue of Argentina; an original wash drawing of the arms of Costa Rica, much like the first stamps of this country; a die proof of the portrait of President Bernardo Soto used on the 1887 5c and 10c stamps of Costa Rica, signed by G. F. C. Smillie, with comments by Alfred Jones, together with another proof after corrections were made; a die proof of the arms of Guatemala engraved by James Smillie, and essays of the frame and the quetzal bird separately, as used for the 1887 stamps; die proofs of Haiti stamps between 1920 and 1930 which came out of the files of the Post Office Department and not directly from the bank note company that produced them; Port-au-Prince progress die essays for the recent Red Cross issue, with blank spaces for the figures of value; a die proof by the National Bank Note Co. of the portrait of President Francisco Morazan of Honduras, facing in the opposite direction from that on the 1878-89 series of stamps of this country; a proof of the seal of Nicaragua as used on its early stamps, engraved by James Smillie; and some large die proofs of the 1912 issue of Salvador engraved by Charles Schlecht.

Some of the pages of this beautiful collection were lettered in Spanish, for exhibition in the Latin American countries.

Meeting of March 9, 1949. Members and visitors present, Altmann, Bernard, Blanchard, Brazer, Brooks, Esternaux, Finkelburg, Gros, Lederer, Morris, Mott, Ohlman, Queyroy, Rasmussen, Mr. and Mrs. Smeltzer, Womack, Wray.

Dr. Brazer opened the meeting by reporting the receipt of a request from the Philatelic Museum of Philadelphia for information regarding the possibility of having an exhibition by members of the Essay Proof Society sometime next year. Dr. Brazer described the building and its facilities for exhibiting and inquired from members present their willingness to take part.

A motion was made and carried calling for the sending of a letter of thanks to Mr. Harry Weiss for the excellent publicity given in *Philatelic Gossip* to the Essay Proof Society and its work.

Our main exhibit of the evening was the collection of Manuel Galvez of Madrid, Spain, shown by Dr. Clarence Brazer. There were two volumes consisting of Essays and Proofs from "B" to "G" countries and the United States. Brazil began with an essay for the "Bull's Eyes" and plate proofs of the Dom Pedro issues. Outstanding were two sets of sample sheets of ten different colors and shades of sets of Dom Pedro postage, and also of revenue stamps with the imprint of the American Bank Note Company. The revenue stamp sheets also bore the familiar American Bank Note Co. "Coupon Stamp," the liberty head vignette which appears on a few postage stamp essays of the United States. There were pairs of revenue stamp proofs of the Dom Pedro issues with specimen value overprints.

Bulgaria was represented by essays and proofs produced by Vaguer of Madrid. Canada proofs consisted of a beautiful lot of "Pence" issues as well as other early issues and registration and revenue stamp essays and proofs. There followed a showing of Ceylon, trial color proofs, Czechoslovakia, Chile, Colombia, Congo and Costa Rica, including some large die proofs.

France was strongly represented by pages of closely mounted essays, proofs and color trials of the early Classics; issues of recent years for France and Colonies were also well represented, including numerous large dies. There were also envelope and other miscellaneous essays and proofs.

Countries also shown were Cuba, Curacao, Denmark, Dominican Republic (large die and plate proofs), Ecuador, Egypt, Finland, Formosa, Greece (Olympic Games), Guatemala (early issues in large blocks), and Great Britain (including an interesting set of Parcel Post essays).

The United States section of the Galvez collection was well represented by 1903 small die proofs from the "Roosevelt" book. Outstanding was a large die proof of the 90 cents value of the 1861 Premier Gravures and a black proof of the same. There were invert proofs of the 1869 issue on card and large die proofs of the scarce 2 cents 1894. There were proofs of the Departments, Newspapers and Dues, and decalcomania essays for postage and revenue stamps. There was a fine set of trial color proofs of cut squares of the Centennial envelope stamps, of which only 12 sets are said to have been printed, according to a presentation letter mounted in this collection.

Our second exhibitor, Edmond Queyroy, showed a beautiful lot of die essays and proofs for Monaco, France and Colonies, and numerous plate proofs.

Dr. Julian Blanchard showed a new publication on paper money of the United States with illustrations, long prohibited by the Government: "United States Paper Money, Old Series, 1861-1923," by Dr. Frank Alvin Limpert, E. P. S. He also showed die proofs of many of the portraits and vignettes appearing on the notes illustrated in the book.

Mohawk Valley Chapter No. 3

David H. Burr, Chairman

Willard W. Davis, Secretary

A meeting of the Mohawk Valley Chapter was held January 6, 1949, at 8:00 P. M., at the home of Charles H. Baldwin, 1120 Howard St., Schenectady, N. Y. The meeting was preceded by a dinner at Nicholas's Restaurant.

Members present were Charles H. Baldwin, Albert P. Bantham, David H. Burr, Willard W. Davis and George N. Malpass. A visitor was James E. Lobinger, of Troy, N. Y.

The meeting was called to order by Chairman Burr and the minutes of the last meeting were read and approved. A financial statement was read by the Secretary.

The application of James E. Lobinger was presented for membership and unanimously accepted.

It was decided to hold the next regular meeting on Thursday, March 3, 1949, in Room 7, 246 State St., Schenectady, at 8:00 P. M.

Mr. Baldwin was the principal exhibitor of the evening and showed several volumes of U. S. Essays and Proofs.

The meeting was pleasantly concluded by the serving of refreshments by the host, adjournment being taken about 10:45 P. M.

Meeting of March 3, 1949, Room 7, 246 State St., Schenectady, N. Y. Members present, Charles H. Baldwin, Albert P. Bantham, David H. Burr, Willard W. Davis, James E. Lobinger and George N. Malpass.

The meeting was called to order by Chairman Burr at 8:00 P. M., following a dinner at Nicholas's Restaurant.

The Chairman brought to the attention of the members the passing of Anson D. King, one of the charter members of the Chapter, on Thursday, February 17, 1949, at Gloversville. A bill presented by the Secretary for flowers sent by the Chapter for the funeral was approved, and it was also moved and carried that appropriate resolutions be drafted and sent to Mrs. King and to the national Society.

It was decided to hold the next meeting on Thursday, April 28, 1949. George N. Malpass extended an invitation to the Chapter to hold this meeting at his home in Saratoga Springs, which was accepted.

The exhibitor of the evening was our new member, James E. Lobinger, who showed an interesting variety of obsolete bank notes.

The meeting adjourned at 11:00 P. M.

Tulsa Chapter No. 5

D. O. Barrett, Chairman

Hazel Coombs, Secretary

The regular quarterly meeting was held on March 4, 1949, at the home of Miss Constance Eirich, 3159 South Madison Street, Tulsa, Oklahoma. Twelve members and guests were present.

The meeting was called to order at 7:30 P. M. and the minutes of the meeting of December 3, 1948, were read and approved.

The Secretary was instructed to reissue an invitation to Roger Devlin, reporter on the Tulsa Tribune, to attend our meeting in June.

Mrs. Glenn R. V. Griffith made a most interesting talk on Fractional Currency. She reviewed briefly the history of paper money, beginning with its first use by the Chinese, then the paper money of the American Colonies, mentioning their use in some cases of tobacco and rice as currency, and finally the notes issued by banks, railroads, private corporations of various kinds and the lesser units of government in this country prior to the Civil War. She also explained the meaning of the term "shin plaster." According to her investigations, it was the wife of Francis Spinner who gave him the idea of using postage stamps for making change after small coins had vanished from circulation due to hoarding. She summarized some of the high lights of Spinner's career, giving credit to Mr. Crowfoot for much of the data gathered. Spinner was cashier of the Mohawk Valley Bank, and president of this bank while he was in Congress. He served fourteen years as U. S. Treasurer, resigning his post in 1875. He died in 1890 at the age of 88.

Some new approvals were passed around for examination and purchase, after which the meeting adjourned, at 10:45.

Haiti Essays and Proofs—Best in the Show

At the Second Exhibition of The Texaco Stamp Club (A. P. S. Chapter No. 241) of New York City, a showing of the "Essays and Proofs of Haiti" won *First* in the "Miscellaneous" class. This entry was also judged "Best in The Show" by vote of the club membership. They were exhibited by F. Burton Sellers, E. P. S. No. 609. Judges for the show were Messrs. Hoffman and Wycherley of the International Stamp Club.

Society Official Business Section

Call for Annual Meeting

As directed by the Board of Directors on February 17, 1949, I hereby call the Annual Meeting or Convention, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1949 shall be held at the Hotel Statler, Boston, Mass., on Tuesday, August 16, 1949, convening at 1 P. M. and continuing until all business which may lawfully come before this meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance. Annual Dinner at 6 P. M.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

Thos. F. Morris, Secretary.

Meeting of Board of Directors, February 17, 1949

President Hennan called the meeting to order at 5.25 p. m., Thursday, February 17, 1949, at The Collectors Club, New York, N. Y. The members of the Board present were Messrs. Brazer, Britt, Costales, Gros, Hennan, Morris, Rich and Smeltzer, with proxies from Messrs. Guenther, Pope, Rosell, and Schrader.

On roll-call by the Secretary, a quorum was established.

The minutes of the Board meeting of Sept. 30, 1948 were read and, on motion duly carried, approved.

Mr. Rich reported that the 300 copies of the Society Constitution and By-laws authorized in September had not yet been printed, chiefly for reasons of cost.

Secretary Morris presented applications for membership Nos. 620 through 636. These were all acted on, Nos. 620 through 629 being elected and Nos. 630 through 636 taking the usual course through the required period of posting.

Secretary Morris presented application for reinstatement of No. 253, which was, on motion duly carried, accepted.

On motion, the Board stood in silence in memory of the members deceased during the recent months. A motion was duly carried that the Secretary write and dispatch a resolution of sympathy to each deceased member's family.

Secretary Morris presented resignations of eight members. All those save that of George C. Hahn were accepted. That of Mr. Hahn was laid over to a future meeting.

Vice-President Smeltzer agreed to handle correspondence with the members now about to lapse because of delinquency in payment of dues for the current year (about 60 in all).

Vice-President Smeltzer further reported, in the form of a letter for the file, receipt of the entire stock of Journals, 4030 copies, from former Secretary Rich, together with Journal indexes, convention records, etc., including 17 bound volume sets of Journals.

On motion of Mr. Smeltzer, the Board voted that when any number of the Journal is down to 50 copies, it be placed in reserve and not sold as single copies.

On motion of Mr. Smeltzer, the Board voted that the numbers of the Journal placed in reserve be supplied only when complete sets are ordered.

On motion of Mr. Smeltzer, the Board voted that Journals Nos. 5 and 7 now be sold at \$1.50 each.

On motion of Mr. Smeltzer, the Board voted that Journals Nos. 9 and 10, of which supplies are abnormally low, be sold at \$5.00 each and only when sold in complete sets.

On motion of Mr. Smeltzer, the price for complete sets of Journals through No. 20 was set at \$35.00, and of bound sets of Journals through No. 16 was set at \$35.00, effective April 30, 1949, by motion duly carried.

On motion of Mr. Brazer duly carried, 25 sets of Volume 5 of the Journal were ordered bound and placed on sale, Messrs. Morris, Smeltzer and Brazer were appointed by the President as a committee to attend to having these bound.

Treasurer Morris presented his report, covering the period July 1 1948 to Feb. 10 1949, showing a bank balance of \$1336.97, with both Journal and General funds comfortably large. On motion duly carried, the report was accepted with thanks.

Editor Brazer reported that Journal No. 20 has shown a net surplus of \$119.80 and Journal No. 21 a net surplus of \$114.00, on the basis of the full number of members in good standing July 1 1948. This report was accepted with thanks.

On motion duly carried, the property of the Society now housed at 71 Murray St., in Mr. Smeltzer's charge, was ordered covered by insurance to the total of \$2500.00. Mr. Smeltzer was appointed by President Hennan to attend to this matter.

President Hennan further appointed Mr. Rich to get bids on a combined brochure including membership list, constitution and by-laws, and to notify the Treasurer of acceptance of such bid.

On motion duly carried, the annual Convention was set for Tuesday, August 16, 1949, at Hotel Statler, Boston, Mass.

At 6:45 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Secretary's Report

January 1st, 1949 to March 22, 1949

Members Admitted

- 622 Yeckel, Louis Frederick, 6543 Walsh St., St. Louis 9, Mo. (Netherlands, Austria, Confederates, U. S. & Gen'l.). By Clarence W. Brazer.
- 623 Katz, Dr. Wm. A., 140—30 Ash Ave., Flushing, N. Y. (Saar). By Clarence W. Brazer.
- 624 Brown, Austin H., 4401 N. Illinois St., Indianapolis, Ind. (19th Century U. S. Essay & Proofs). By Clarence W. Brazer.
- 625 Hicks, Henry D., Bridgetown, Nova Scotia, Canada. (Bermuda, Canada & Nfld.). By Arthur Pierce.
- 626 Grimmer, A. K., P. O. Box 320, Temiskaming, Que., Canada. (Canada 3 cents Small Head Victoria). By Clarence W. Brazer.
- 627(J) Ahrens, Jr., Robert, 1618 Beverly Road, Brooklyn 26, N. Y. (U. S.; Airs; Unlisted Revenues; Confederates). By Clarence W. Brazer.
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- 629 Yongue, W. G., Leevining, Calif. (U. S. only). By Clarence W. Brazer.

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- 642 Johnson, Malcolm, The University Club, 1 West 54th St., New York, N. Y. (No specialty noted). By Clarence W. Brazer.
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- 644 Varnham, H. J., 46 Coniston Road, Barnehurst, Kent, England. (Dealer. Postal History Material). By Clarence W. Brazer.
- 646 Rampacher, Paul F., Szentkiralyi, U. 35, Budapest, VIII, Hungary. (Non Postal Stamps and Proofs). By Roger A. Seebee.
- 647 Queyroy, Edmond, 27 East 95th St., New York 28, N. Y. (Dealer. France, incl. Essays & Proofs). By S. G. Rich.

Changes in Membership List

Change of Address:

Baier, Arthur H., Shaker Heights 22, Ohio, to Booth Road, R. R. No. 2, Mentor, Ohio.
 Boggs, Winthrop S., Orange, N. J. to 180 Prospect St., East Orange, N. J.
 Crawford, Roger, Coral Gables 34, Fla., to 3301 N. W. 7th St., Miami, Fla.
 O'Meara, Lt. Col. John S., P. O. Box 340, Place d'Armes, Quebec, Que., Canada.
 Thatcher, Allan M., New York 62, N. Y., to 394 West Ave., Norwalk, Conn.

Resignations Accepted

197	Ahman, Bernard L.	477	de Kruyf, Johannes
525	Borenstein, Larry	256	Diamond, Alfred
415	Boyer, Edward H.	344	Gottlieb, Edward
366	Butler, E. A., Rev.	464	Hughes, Edward J.

Deceased

29(C)	Barkelaw, Peter V. O.	March 10, 1949
548	Darby, G. H.	February 4, 1949
404	King, Anson D.	February 17, 1949
361	Rankin, P. L. D.	
411	Robinette, H. A.	February 1, 1949

Enumeration of Membership

Membership December 31, 1948	474
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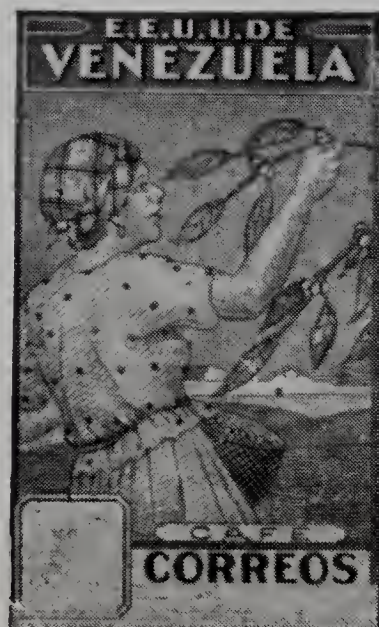
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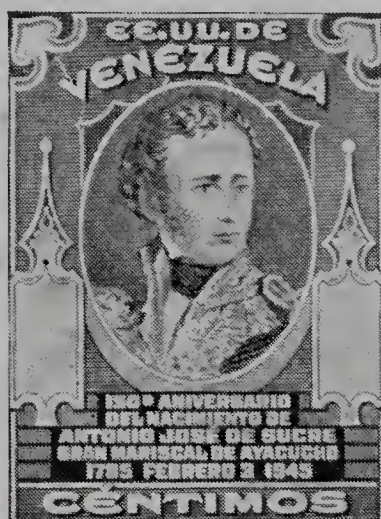
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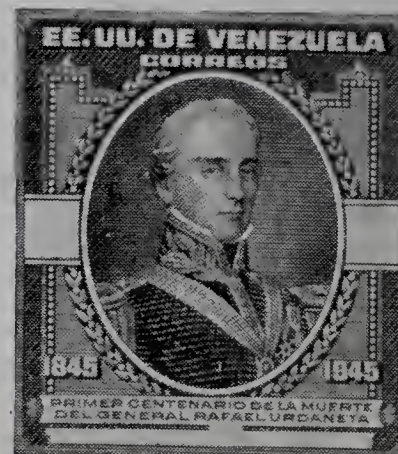
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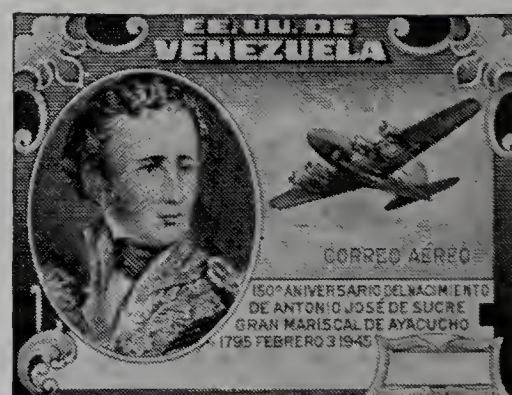
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